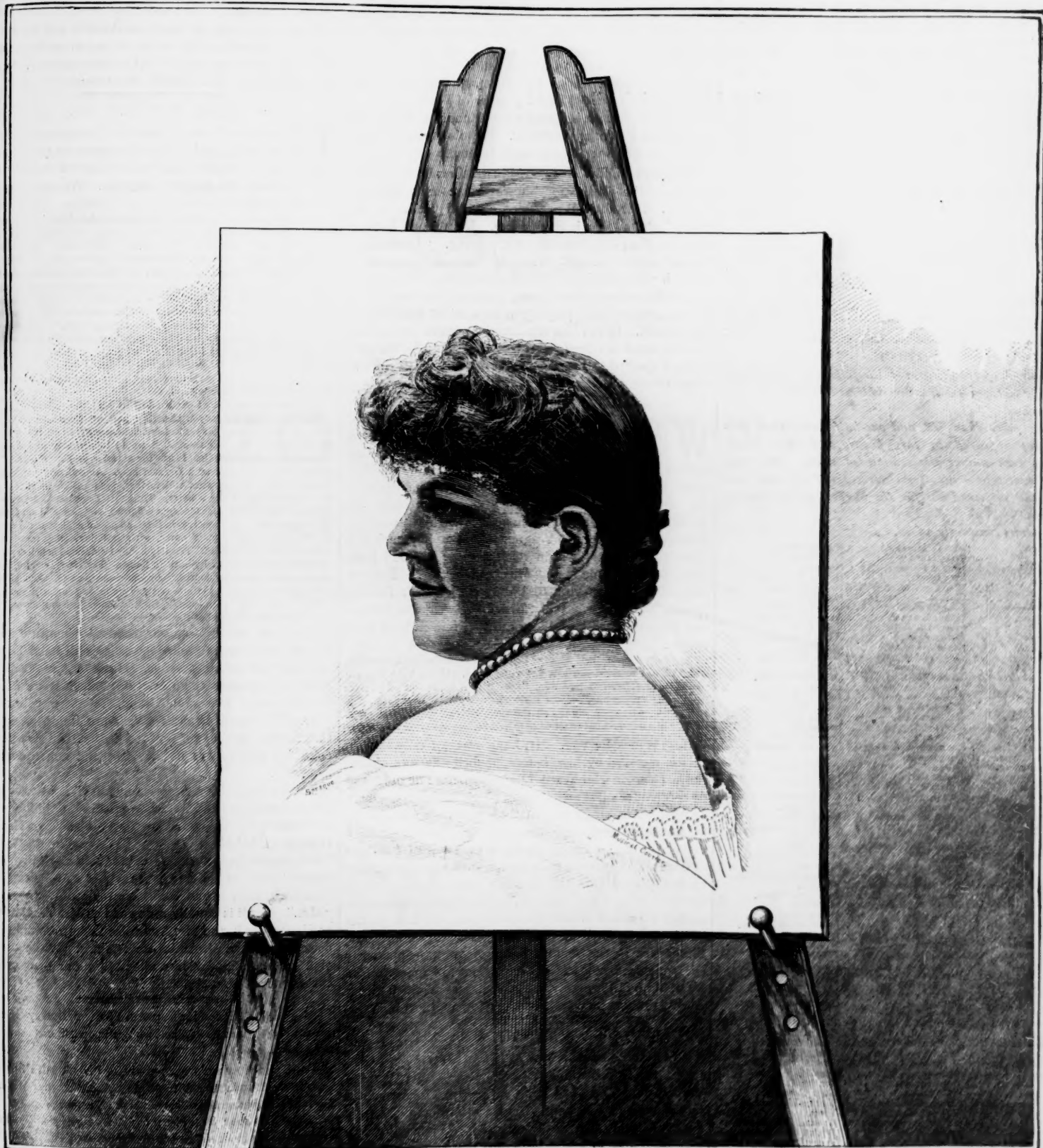


MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XIII.—NO. 10.

NEW YORK, WEDNESDAY, SEPTEMBER 8, 1886

WHOLE NO. 343.



DORA HENNINGES.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 343.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, SEPTEMBER 8, 1886.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, free-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,
Sembich,
Christine Nilsson,
Scalchi,
Trebella,
Marie Roze,
Kata de Bellocca,
Etelka Gerster,
Nordica,
Josephine Yorke,
Emilie Ambre,
Emma Thursby,
Teresa Carreño,
Kelloge, Clara L.,
Minnie Hauk,
Materna,
Albani,
Annie Louise Cary,
Emily Winant,
Lena Little,
Muriel Celi,
Chatterton-Bohrer,
Mme. Fernandez,
Lotta,
Minnie Palmer,
Donald,
Marie Louise Dotti,
Geisinger,
Fursch-Madi,—a,
Catherine Lewis,
Zélie de Lussan,
Blanche Roosevelt,
Sarah Bernhardt,
Titus d'Ernesti,
Mr. & Mrs. Geo. Henschel,
Charles M. Schmitz,
Friedrich von Flotow,
Franz Lachner,
Heinrich Marschner,
Frederick Lax,
Neatore Calvano,
William Courtney,
Josef Staudigl,
Lulu Veling,
Florence Clinton-Sutro,
Calixa, Lavalée,
Clarence Eddy,
Franz Abt,
Fannie Bloomfield,
S. E. Jacobsohn,
J. O. Von Prochazka,
Edvard Grieg,
Eugene D'Albert,
Lili Lehmann,
William Caudus,
Franz Rumel,
Blanche Stone Barton,
Thomas Ryan,
Achille Errani,
King Ludwig I I,
C. Jos. Brambach,
Henry Schradieck,

Ivan E. Morawski,
Clara Morris,
Mary Anderson,
Sara Jewett,
Rose Coglian,
Chas. R. Thorne, Jr.,
Kate Claxton,
Maude Granger,
Fanny Davidson,
Janaushek,
Genevieve Ward,
May Fielding,
Ellen Montejo,
Lilian Olcott,
Louise Gage Courtney,
Richard Wagner,
Theodore Thomas,
Dr. Damschro,
Campanini,
Guadagnini,
Constantin Sternberg,
Dengremont,
Galassi,
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Arbuckle,
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Joseph Koegel,
Dr. José Godoy,
Carlyle Petersilea,
Carl Retter,
George Geminde,
Emil Liebling,
Van Zandt,
W. Edward Heimendahl,
Mme. Clemeli,
W. Waugh Lauder,
Hans von Bülow,
Clara Schumann,
Joachim,
Samuel S. Sanford,
Franz Liszt,
Christine Dossert,
A. A. Stanley,
Ernst Catenhusen,

William Mason,
P. S. Gilmore,
Neupert,
Hubert de Blanck,
Dr. Louis Maas,
Max Bruch,
L. G. Gottschalk,
Antoine de Kontski,
S. B. Mills,
E. M. Bowman,
Otto Bendix,
W. H. Sherwood,
Stagno,
John McCullough,
Salvini,
John T. Raymond,
Lester Wallace,
McKee Rankin,
Boucicault,
Osmund Tearle,
Lawrence Barrett,
Rossi,
Stuart Robson,
James Lewis,
Edwin Booth,
Max Treuman,
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Montegriffo,
Mrs. Helen Ames,
Marie Litta,
Emil Scaria,
Hermann Winkelmann,
Donizetti,
William W. Gilchrist,
Ferranti,
Johannes Brahms,
Meyerbeer,
Moritz Moszkowski,
Anna Louise Tanner,
Filoteo Greco,
Wilhelm Junck,
Fannie Hirsch,
Michael Banner,
Dr. S. N. Penfield,
F. W. Riesberg,
Emmons Hamlin,
Otto Sutro,
Carl Paeltgen,
Belle Cole,
Carl Millöcker,
Lowell Mason,
Georges Bizet,
John A. Broekhoven,
Edgar H. Sherwood,
Ponchielli,
Edith Edwards,
Pauline L'Allemand,
Verdi,
Hummel Monument,
Johann Svendsen,
Anton Dvorak,

probably with Rubinstein's "Nero." On the following night the first Thomas concert will take place.

MR. WALTER DAMROSCH, in a recent interview in the *Mail and Express*, which devotes so much of its space to musical matters, complains of the lack of concert novelties. He found in Germany hardly anything worthy of acquisition. He thinks of producing only one new symphony, and that is by Bird, an American. (May the American Bird be an eagle among composers!)

He, however, obtained from Russia a number of works by Tchaikowsky, of which he speaks very highly, while during a brief sojourn in Italy he found several interesting novelties.

Several countries—in particular Italy and Russia—are strangely neglected by our concert conductors. Mr. Van der Stucken did good work in showing, through his Novelty Concerts, what capital composers there were in countries other than Germany. May his example be followed!

MR. BAGBEY'S ARTICLE ON LISZT.

WE quote elsewhere from the article on Liszt, by Albert Morris Bagbey, which may be found in full in the current number of the *Century*. Mr. Bagbey was really a pupil of Liszt, and hence knows whereof he speaks.

For once we have an article on the great musician which is not either soppy rapture or rapturous sop. Mr. Bagbey gives us a delightful glimpse of Liszt's home, of his intercourse with his pupils and friends, of his art-life and of his charming *bonhomie*. We also have a number of anecdotes which are really interesting.

There are a number of good illustrations in the article. To one of the illustrations, however, we must take exception. It is the full-page cut entitled "Liszt at the Piano." The title is misleading. Liszt is, it is true, seated at the piano, but he is not playing. "Liszt at the Piano" implies that it shows us Liszt as he appeared while he was playing. The picture in the *Century* is in fact reconstructed from a photograph which shows Liszt, during a pause in his playing on an upright, speaking to two friends. In the *Century* cut the friends are left out and the result is called "Liszt at the Piano." We certainly expected a picture of the great pianist in the midst of one of his great performances.

LUCK.

WHAT lucky people this poor earthquaking globe of ours does possess! Take, for instance, the eminent Boston pianist, Mr. B. J. Lang. He was at Bayreuth this past summer, and after entering his name on the strangers' register as a "Musical Director," he graced the Wagner performances with his directorial presence. To listen to Wagner operas at Bayreuth as a "Musical Director" was in itself a piece of good luck, especially when one is no "Musical Director." But fate had still greater favors to bestow on Boston's favorite pianist. This is what Mr. B. J. Lang writes to Boston, and all who read it will in the future forever hold their peace:

I had had the melancholy honor of passing with him the last forenoon on which he had received anybody but a physician, and where he had last touched a pianoforte. I then went to see if Michael, his old valet, were still there. I found him, and was invited in to see where Liszt died. The poor fellow, who cried bitterly all the time, told me that a photograph which I had left for Liszt to write upon held his last writing in ink.

Here is luck for you. Mr. Lang was not only the last person received by Liszt before he died; he was almost the last person who heard Liszt play before he died, and he received the last article upon which Liszt wrote before he died. Any single one of these three benefactions, as we may aptly term them, would have entitled an ordinary individual to claim good luck, but all three of them, all at once and all to one man confer such rare distinctions upon a person that the peculiar coincidence makes us tremble. Were it not upon Mr. B. J. Lang that this fortune smiled we would doubt the correctness of that gentleman's perceptive qualities, but with Mr. Lang these things are in the regular order of events—apparently everyday occurrences. Were they not to happen to him he would be thoroughly astonished, just as much astonished as others now are that they do happen to him.

MR. GUSTAV KOBBE'S BOOK.

WITH this issue of THE MUSICAL COURIER Mr. Gustav Kobbé completes his analysis of the "Ring of the Nibelung." It had been Mr. Kobbé's intention to publish analyses of all of Wagner's music-dramas this summer, and bring them out in one volume in the fall. But he found that the work was much longer than he had expected, and has hence concluded to publish the analyses in two volumes. The first of these, which will appear in October, will contain the "Ring of the Nibe-

lung." The second volume, which will first be published here in a series of articles, will contain "Die Meistersinger," "Tristan" and "Parsifal," and an essay on Wagner's theory of the music-drama. It is possible that "Die Meistersinger" analysis may appear in these columns before the Metropolitan Opera-House season begins, and be published separately in pamphlet form.

No one who has read Mr. Kobbé's articles need be told that he has handled his subject in a masterly manner. Mr. Kobbé certainly has the qualifications for such work as he has undertaken. In the first place, he is thoroughly in love with his subject. No one need read very far before discovering that Mr. Kobbé regards Wagner as incomparably the greatest of musicians. His work is therefore aglow with enthusiasm and has the force of convincing eloquence. Then, too, Mr. Kobbé shows thorough knowledge of what he writes about. He seems familiar with every note of the score. Besides these qualifications Mr. Kobbé has that of writing in a graphic manner. He transports us to the scene of the music-drama. His analysis of the love-scene in the first act of "The Valkyr," for instance, is as impassioned as the music whereof he writes. Mr. Kobbé has also avoided Wolzogen's fault of going too much into detail. He does not entitle every little phrase a motive.

Taking the book all in all, we think it will be one of the most valuable, as it is one of the most interesting, works on music ever published in this country. It will certainly add to Mr. Kobbé's reputation as a critic.

MRS., MISS AND MR.

THE London *Figaro* of August 28 contains a reference to the prefix which should be given to the names of foreign artists visiting England or referred to in articles that appear in the English language. We reproduce the remarks in the *Figaro*:

During the past twelvemonth a slight change has been introduced in a detail of musical criticism. The various foreign equivalents of the prefix "Mr." have long perplexed critics, printers and readers. We have been expected to write about Mr. Mackenzie, M. Gounod, Signor Verdi, Herr Wagner, Señor Sarasate, Pan Dvorák, Per Nordblom and Gospodin Pachmann. On the continent these distinctions are entirely unknown. In Germany they would refer to Herr Mackenzie, in Italy to Signor Pachmann, in France to M. Wagner, and so forth. Twelve months ago the *Figaro* began to write of every male, of whatever nationality, as "Mr." About the same period (or shortly afterward) as the reform was avowedly borrowed from abroad there is no need to quarrel on the point of time) the custom was adopted by the *Daily Telegraph* and the *St. James's Gazette*, but I believe no other paper has yet made the plunge. The thing jarred a little at first but we seem soon to have got used to it.

In a half-hearted sort of way some of us have also adopted the prefix "Miss" for unmarried lady artists. But here we have all stopped. Nobody, as far as I know, has yet had sufficient courage to refer to Mrs. Patti, Mrs. Nilsson, or Mrs. Schumann. It would be perfectly logical to do so, far more logical, indeed, than to use the senseless prefix "Madame" when writing about an Italian or a German lady. Abroad, and particularly in France, they carry the matter still further, and translate the title of works into the language of the country. Thus "Il Trovatore" becomes "Le Trouvère," and "Die Meistersinger" figures as "Les Maîtres Chanteurs de Nuremberg." We ourselves in England do something of the sort, and, in referring to Schumann's works, we almost invariably translate their German titles into English. Possibly it may be deemed hopeless yet to secure some sort of uniformity in these things. The Herr, the Monsieur and the Signor will probably flourish for some time to come, although writers will hesitate to commit the absurdity of trying to popularize the prefixes "Pan," "Per," and "Gospodin." But the general use of the word "Mr." is at any rate the thin end of the wedge.

We have been doing our utmost to institute such a reform here, but as *Figaro* says, it is deemed hopeless by many interested persons. However, we shall continue to propagate the idea. Only recently we referred to "Fräulein" Marianne Brandt in these columns as "Miss" Marianne Brandt. We were immediately told that the use of the word "Miss" disturbed the artistic color and that it was not *en regle*, and consequently in bad taste.

But the English or American "Miss" is just as pleasant, as handsome and as accomplished an individuality as the German "Fräulein" or the Spanish "Señorita" for that part.

Consequently, let us agree to call an Italian tenor singer "Mr." as quickly as we would call Patti "Mrs." (Nicolini) now, or as soon as we would call Nilsson "Mrs." Verdi is equally renowned as Mr. Verdi as he is as Signor Verdi, and Mr. Ambroise Thomas sounds much better to us than M. Ambroise Thomas. While the foreign prefixes appear like affectation, our own contain the essence of common sense.

—Adolph Neuendorff has secured Steinway Hall for Sunday nights this winter and will give popular orchestral concerts there.

—The following program will be given at the first concert of the Boston Chamber Music Society at the Meisanoon, Boston, Monday evening, November 8: Beethoven septet, with Bernhard Listeman as leader; cycle of songs, by Robert Franz, George L. Osgood, soloist; piano quintet, F minor, Brahms, Louis Maas, pianist. The second concert will take place November 22. Signor L. Campanari will lead the strings and Carl Paeltgen will be the pianist. The list of membership of 200 is nearly full, only a little over thirty vacancies remaining.

THE American Opera Company will, as stated heretofore, open its New York season on February 28,

WAGNER'S MUSIC-DRAMAS.*

BY GUSTAV KOBBE.

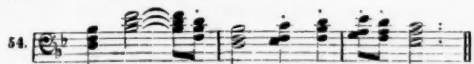
(Concluded.)

"THE DUSK OF THE GODS."

IN "The Valkyr" we found motives with which we had become familiar in "The Rhinegold," in "Siegfried" motives with which we had become familiar in both "The Rhinegold" and "The Valkyr." In "The Dusk of the Gods" the number of familiar motives is still greater. Hence there is less necessity for detailed musical analysis of the fourth music-drama of the cycle, and passages containing only motives which have often occurred before may be passed over rapidly. "The Dusk of the Gods" is in a prologue and three acts.

THE PROLOGUE.

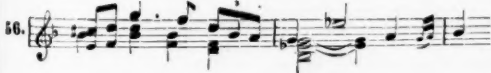
The first part of the prologue does not (for the reason just given) require musical analysis. The scene is the same as that of the last scene in "Siegfried"—the Valkyrs' rock. The three gray sisters of fate (the Norns, as they are called) while spinning at the thread of life predict the ruin of the gods. The rope breaks—the time has come. The three gray sisters vanish. *Siegfried* and *Brünnhilde* come forth from the cavern, the young hero fully armed, *Brünnhilde* leading her steed. In the following scene the two pledge their troth, and *Siegfried*, who is about to set out in quest of further adventures, gives *Brünnhilde* the ring made of Rhinegold, receiving from her the horse, Grane. An orchestral interlude, descriptive of *Siegfried's* voyage down the Rhine to the castle of *Gunther*, of the race of the Gibichungs, leads over to the first act. The scene between *Brünnhilde* and *Siegfried*, of which I have just given the main incidents, is one of the master-musician's most beautiful productions. Womanly love and pride in her heroic husband mingle in the nature of *Brünnhilde*, from whom *Siegfried* could never tear himself away were it not that ambition to win a name worthy of her inspired him to set out in quest of adventure. *Siegfried's* heroic nature finds eloquent expression in the MOTIVE OF SIEGFRIED THE HERO.



This noble phrase is clearly developed from the Motive of Siegfried the Fearless. The fearless youth has developed into an heroic man. The tender, womanly strain that runs through *Brünnhilde's* nature is characterized in the exquisite BRÜNNHILDE MOTIVE:



When a woman of a strong, deep nature once gives herself up to love her passion is as strong and deep as her nature. It is not the surface-heat passion that finds expression in the French drama and the Italian opera to which Wagner has given vent in the music of this scene. It is love rising from the depths of an heroic woman's soul. The grandeur of her ideal of *Siegfried*, her thoughts of him as a hero winning fame, her pride in his prowess, her love for one whom she deems the bravest among men, find magnificent expression in the MOTIVE OF BRÜNNHILDE'S LOVE:



These are the principal motives in this scene which tell so eloquently of the proud passion of *Siegfried* and *Brünnhilde*. A little phrase from *Siegfried's* Wander-Song in the first act of "Siegfried" is also heard here. It expresses *Siegfried's* desire to go forth in quest of adventure.

The interlude might almost be called a scherzo based on the Motive of Siegfried the Fearless, with the flowing motive with which "The Rhinegold" opened as a trio.

ACT I.

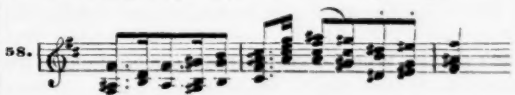
This act opens in the hall of the Gibichungs, on the Rhine. *Gunther*, *Hagen* (*Alberich's* son) and *Gutrune*, the sister of *Gunther*, are plotting against *Siegfried*, of whose exploit in capturing the ring from *Fafner* and freeing *Brünnhilde*, *Hagen* knows. *Gunther* is disposed to be contented with what he has, but *Hagen* urges him to take a wife and procure a husband for *Gutrune*, suggesting that she give *Siegfried* a love-potion, which will excite him to love her and give up *Brünnhilde* to *Gunther*.

At the very beginning of this act the Hagen Motive is heard. Particularly noticeable in it are the first two sharp, decisive chords. They recur with frightful force

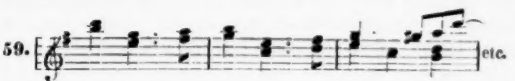
in the third act when *Hagen* slays *Siegfried*. The HAGEN MOTIVE is as follows:



This is followed by the GIBICHUNG MOTIVE, the two motives being frequently heard in the opening scene:



The notes of *Siegfried's* horn announce the hero's approach. Through the broad entrance at the back of the hall *Siegfried* is seen guiding his boat up the stream. *Hagen* calls to him. *Siegfried* turns toward the shore and lands, *Hagen*, whom *Gunther* joins after a while, aiding him to moor the boat. From her high seat *Gutrune* gazes with admiration upon *Siegfried*. His manly beauty fills her with passion. In obedience to a gesture from *Hagen* she retires to her chamber. The three men now enter the hall. After some parley *Hagen* opens the door of *Gutrune's* chamber. She enters the hall bearing a filled drinking-horn, and, approaching *Siegfried*, bids him welcome in a motive which may be designated the GUTRUNE MOTIVE:



Siegfried quaffs from the proffered drinking-horn. His words and actions show immediately that he has forgotten *Brünnhilde*. He has eyes only for *Gutrune*. Hence her motive predominates in the music. *Siegfried* asks her hand in marriage. *Gunther* demands that *Brünnhilde* be won for him in marriage by *Siegfried*. The hero agrees and swears an oath of brotherhood with *Gunther*. The Motive of Compact is heard during this pledge. *Siegfried* seizes his arms and departs to win *Brünnhilde* for *Gunther*. A curtain conceals the scene. After an orchestral interlude it is drawn and the Valkyrs' Rock is again revealed.

Brünnhilde sits at the entrance of a rocky chamber, lost in contemplation of the ring which *Siegfried* placed upon her finger. *Waltreute*, one of the Valkyrs, comes to *Brünnhilde* and asks her to cast back the ring into the Rhine and thus lift the curse from the race of the gods. But *Brünnhilde* refuses:

More than Walhalla's welfare,
More than the good of the gods,
The ring I guard.
From love I part not in life,
No gods can tear us asunder,
Soon shall Walhalla's walls
Be dust for the winds!

It is dusk. The magic fire rising from the valley throws a glow over the landscape. The notes of *Siegfried's* horn are heard; *Brünnhilde* joyously prepares to meet him. Suddenly she sees a stranger leap through the flames. A fierce struggle ensues. She is overpowered, the ring is drawn from her finger and she is driven into the cavern, at whose entrance her conqueror stands guard until morning. The plot of *Hagen*, the son of the avenging Nibelung *Alberich*, is working itself out smoothly. It was none other than *Siegfried*, disguised through the tarnhelmet as *Gunther*, who overpowered *Brünnhilde*. All thought of her driven from his memory by *Gutrune's* drinking potion, he will deliver her to *Gunther* in exchange for the hand of the Gibichung's sister.

ACT II.

The ominous Motive of the Nibelung's Malevolence introduces the second act. The curtain rises upon the exterior of the hall of the Gibichungs. To the right is the open entrance to the hall; to the left the bank of the Rhine, from which rises a rocky ascent toward the background. It is night. *Hagen*, spear in hand and shield at side, leans in sleep against a pillar of the hall. Through the weird moonlight *Alberich* appears. He urges *Hagen* to murder *Siegfried* and to seize the ring from his finger. After hearing *Hagen's* oath that he will be faithful to the hate he has inherited, *Alberich* disappears. The weirdness of the surroundings, the monotony of *Hagen's* answers, uttered seemingly in sleep, as if, even when the Nibelung slumbers, his mind remained active, imbue this scene with awful mystery. New in this scene is the MURDER MOTIVE:



A charming orchestral interlude depicts the break of day. Its serene beauty is, however, broken in upon by the MOTIVE OF HAGEN'S WICKED GLEE, which I quote,

as it frequently occurs in the course of the succeeding events:



From the thicket comes *Siegfried*, removes his magic helmet, by which he was enabled to appear to *Brünnhilde* disguised as *Gunther*, and announces the coming of *Gunther* and *Brünnhilde*. He calls loudly for *Gutrune*, and when she has greeted him gives her his hand and leads her into the hall. The ensuing scene is full of bustle and excitement. *Hagen*, ascending the rocky height, sounds his horn and calls to the men of Gibichung to assemble. The men enter in excited groups. They sing a jubilant chorus of magnificent force as the boat bearing *Gunther* and *Brünnhilde* comes in sight. *Gunther* leads his stolen bride to the space before the hall. The rest of the act fairly seethes with dramatic excitement. *Gutrune* and *Siegfried* greet *Gunther*. As the latter calls *Siegfried* by name, *Brünnhilde*, starting back, sees her husband. Seeing the ring on *Siegfried's* finger, she knows it must have been he and not *Gunther* who overcame her. Incensed at what she supposes to have been *Siegfried's* voluntary treachery, she wildly consents when, after *Siegfried* and *Gutrune* have withdrawn, *Hagen* suggests that he shall slay *Siegfried* and gain possession of the ring. She reveals to him that, well knowing that the fearless *Siegfried* would never run away, she had failed to bless his back, which, therefore, was still vulnerable. In the closing trio *Brünnhilde*, *Gunther* and *Hagen* pronounce *Siegfried's* doom.

The grandest portions of this wonderfully dramatic scene are the taking of the oaths of *Siegfried* and *Brünnhilde* and the final trio. *Siegfried*, from whose memory the magic potion has banished all thought of *Brünnhilde*, swears to *Gunther*, whose suspicions have been aroused by *Brünnhilde's* vehement denunciation of *Siegfried*, that he never laid eyes on *Brünnhilde* before he overcame her for *Gunther*. He takes this oath upon *Hagen's* spear, the weapon with which he is afterward slain. Hence the fitness of the occurrence of those sharp, decisive thrusts, which begin the Hagen Motive and which are heard immediately after *Hagen* has dealt *Siegfried* his fatal wound. *Brünnhilde* swears that she has been united to *Siegfried*. As she takes this oath the Valkyr music courses through the orchestra. All her wild Valkyr nature seems unloosed.

Fierce revengeful passions surge through the trio in which *Brünnhilde*, *Gunther* and *Hagen* invoke vengeance upon *Siegfried*. From this outburst of wrath they turn to behold *Gutrune's* bridal procession issuing from the hall. The valley of the Rhine re-echoes with glad sounds—but it is the Murder Motive which brings the act to a close.

ACT III.

This act plays on the banks of the Rhine, where stands *Siegfried*, baffled in his pursuit of the game. *Hagen* has arranged that *Siegfried* shall be slain at a hunt and brought home as if wounded by a boar. While *Siegfried* stands on the bank of the Rhine, the Rhinedaughters appear to him and promise to bring game in his way if he will give them the ring. He refuses and they disappear, leaving him to his fate. For charming badinage this scene can only be compared to the opening scene in "The Rhinegold." The ripples of a lovely river do not exceed in grace the music with which Wagner has adorned this episode.

The distant hunting-horns are heard and *Gunther*, *Hagen* and their attendants gradually assemble. *Hagen* persuades *Siegfried* to relate the story of his life. This he does in the wonderful musical and dramatic story which has been made familiar to us by concert performances in which motives often heard charm us anew. Tender memory awakens reminiscences of *Brünnhilde* and with artless affection he tells how he won *Brünnhilde*. *Gunther* stands aghast at his revelation. Now he knows *Brünnhilde's* accusation to have been true.

Suddenly the ravens of fate fly overhead. As *Siegfried* turns to look after them, *Hagen* stabs him in the back. After an ecstatic death-greeting to *Brünnhilde*, the hero expires. Men take up the corpse and bear it tenderly over the height back to the hall of the Gibichung. *Gutrune* is next pictured beside herself with grief. Then *Gunther* and *Hagen* quarrel over the ring and the former is slain. *Brünnhilde*, who has become cognizant of the treachery of which she and *Siegfried* have been the victims, strides majestically upon the scene. She orders a funeral pile erected for herself and *Siegfried*. After proclaiming his nobility and the doom of the gods, she lights the funeral pile, mounts her steed and plunges into the flames. The Rhine overflows its banks and washes from the ashes the fatal ring, which is thus restored to the Rhinedaughters. The fire

from the funeral pile has swept up to Walhalla, whose conflagration illuminates the distant sky. *Hagen* dives after the ring, and is seized and drawn down by two of the Rhinedaughters, while the third holds the ring exultingly on high.

Neither the drama, nor poetry, nor the music of any other composer can boast of a dirge as heroically beautiful as the orchestral episode following *Siegfried's* death. Every motive in it is familiar. They are rehearsed as an eloquent orator would rehearse the virtues of the dead. And as the mourners of a beloved dead listen to the story of his prowess, so we listen, bowed with grief, to the noble epitome of *Siegfried's* career. The love and woe of the Wälsung race, the heroism of *Siegfried*, the passion of *Brünnhilde*, are embraced in this heroic dirge. As for the music of *Brünnhilde's* immolation, it is eloquence itself. A new era rises in all its glory from the ruin of the empire of the gods.

NOTES.

The sum of all that has been written concerning the book of "The Ring of the Nibelung," is probably larger than the sum of all that has been written concerning the librettos used by all other composers in their aggregate. What can be said of the ordinary opera libretto beyond Voltaire's remark that "what is too stupid to be spoken is sung?" But "The Ring of the Nibelung" produced vehement discussion. It was attacked and defended, praised and ridiculed, extolled and condemned. And it survived all the discussion it called forth. It was the grandest fact in Wagner's career that he always triumphed. He threw his lance into the midst of his enemies and fought his way up to it. No matter how much opposition his music-dramas excited, they found their way into the repertoire of the leading opera-houses of Germany and have since their production proved the most popular musico-dramatic works of the time.

It was contended on many sides that a book like "The Ring of the Nibelung" could not be set to music. Certainly it could not be after the fashion of an ordinary opera. Perhaps people were so accustomed to the books of nonsense which figured as opera librettos that they thought "The Ring of the Nibelung" was so great a work that its action and climaxes were beyond the scope of musical expression. For such, Wagner has placed music on a higher level. He has shown that music makes a great drama greater.

One of the most remarkable features of Wagner's works is the author's absorption of the traits of the times in which he wrote. He seems to have gone back to the very time in which the scene of the music-drama is laid and to have himself lived through the events in his plot. Hans Sachs could not have left a more faithful portrayal of life in the Nuremberg of his day than Wagner has given us in "Die Meistersinger." In "The Ring of the Nibelung" he has done more—he has absorbed an imaginary epoch; lived over the days of gods and demigods; infused life into mythological figures. "The Rhinegold," which is full of varied interest from its first note to its last, deals entirely with beings of mythology. They are presented true to life—if that expression may be used in connection with beings that never lived—that is to say, they are so vividly drawn that we forget such beings never lived, and take as much interest in their doings and sayings as if they were lifelike reproductions of historical characters. Was there ever a love-scene more thrilling than that between *Sigmund* and *Sieglinde*? It represents the gradations of the love of two souls from its first awakening to its rapturous greeting in full self-consciousness. No one stops to think during that impassioned scene that the close relationship between *Sigmund* and *Sieglinde* would in these days have been a bar to their legal union. For all we know, in those moments when the impassioned music of that scene whirls us away in its resistless current, not a drop of related blood courses through their veins. This is a sufficient answer to the sermons that have been preached against the immorality of this scene. Moreover, as it is by no means dramatically necessary that *Sigmund* and *Sieglinde* should be brothers and sisters, those who hold mythological beings to as strict a moral accountability as they do the people of to-day can imagine that the lovers were strangers or second cousins or anything else—only let them stop preaching sermons. It has been said that we could not be interested in mythological beings—that "The Ring of the Nibelung" lacked human interest. In reply, I say that wonderful as is the first act of "The Valkyr," there is nothing in it to compare in wild and lofty beauty with the last act of that music-drama—especially the scene between *Brünnhilde* and *Wotan*. I know of no operatic hero whose fortunes I have followed with the same interest as I have *Siegfried's*.

That there are faults of dramatic construction in "The Ring of the Nibelungen" I admit. I have not hesitated to point them out. But there are faults of construction in Shakespeare. What would be the critical verdict if "Hamlet" were now to have its first performance in the exact form in which Shakespeare left it? With all its faults of dramatic construction "The Ring of the Nibelung" is a remarkable drama, full of life and action and logically developed, the events leading up to superb climaxes. Wagner was doubly inspired. He was both a great dramatist and a great musician.

There is allegorical significance to the drama. Its characters stand in the shadow of irresistible fate. *Wotan's* crime is visited upon succeeding generations of his descendants and finally upon the gods themselves. Their race disappears. The glow of the flames around *Brünnhilde* when she immolates herself is the dawn of a new era; through the sacrifice of woman the era of human love and aspiration begins.

Dora Henniges.

AMONG the favorite American singers that grace the concert and at times the operatic stage in this country, Miss Dora Henniges, the subject of our picture in this issue, occupies a prominent position.

Miss Henniges was born in Cleveland, Ohio, and began her studies at home under the tuition of Alfred Arthur, one of the most gifted musicians in Northern Ohio.

Her advancement was rapid and she soon entered the Cincinnati College of Music, where she advanced to the highest position among the vocal pupils, thereby attracting not only the attention of the faculty, but also of persons generally interested in music.

Her teachers up to that time had been Mr. La Villa and Mr. Stefanoni. Later she became a pupil of Max Maretzek, under whose guidance she began to study Italian opera. Her first appearance in opera, after having sung in oratorio and concert, was under Mapleson, when she appeared as *Leonora* in Beethoven's "Fidelio," a task considered as among the most difficult to fulfil in the whole operatic repertory. She attracted such attention by this step that it was decided to place her in the hands of one of the European teaching celebrities, and she went to Paris, where she became a pupil of the eminent Mme. La Grange, under whose skillful directions she completed her studies.

Since her return to this country Miss Henniges has appeared in German opera at the Metropolitan Opera-House, and in many concerts both East and West, securing at each performance the praise of the critics and audiences. Miss Henniges possesses a penetrating and powerful voice, which she has under perfect control, and which she uses with intelligence and like a musician should. Her repertory comprises hundreds of the best songs of all kinds, and dozens of operatic roles, any of which she can fill at a moment's notice. As her stage appearance is majestic and queenly, and her accomplishments acceptable to the best audiences, there is no doubt that her future engagements will be more numerous than ever, and that she will appear frequently in the higher class of musical performances to be given in this country.

Latest from the London "Figaro."

A nephew of the composer of "Lucia," Mr. Alfredo Donizetti, has written a cantata, "The Song of the Sea," which will shortly be produced by the Società Vincenzo Bellini, at Milan.

The American tenor, Mr. William Winch, who has sung in London during the past two or three seasons, will sail on his return to Boston on September 14.

Next month Madame Trebelli and her daughter Antoinette will leave for a tour of sixty concerts in the United States.

Mr. J. H. Mapleson has engaged Miss Donadio for his provincial opera tour.

Mr. Maurice Strakosch has received notice of the postponement of the Nilsson concert tour, and he has now begun a tour in Norway with his new prima donna, Miss Sigrid Arnoldson. This young lady is a daughter of the once famous operatic tenor, Oscar Arnoldson, who committed suicide at Wiesbaden in 1881. Miss Sigrid at first studied at Stockholm, but she some time since left for Berlin, where she was placed under Mme. Artot. Early in the present year she made her debut in the Prussian capital. With his well known modesty, Mr. Maurice Strakosch hesitates to express a favorable opinion of his new prima donna. But mein ole fren' thinks she may fairly be described as Patti, Jenny Lind and Nilsson rolled into one and boiled down to first youth.

I may add that even for a genuine Stradivarius violin to be really worth a fancy price, it must possess a pedigree. "Strads," are not so rare as is generally imagined. It is believed that in this country alone there are at least two hundred bona fide instruments by Stradivarius, and they are worth, according to the period of manufacture and the state in which they are, from £100 to £700, or even higher. Even the best experts, such as Mr. Hill and Mr. George Hart, would hesitate to express a definite opinion that a violin was a real "Strad," unless it possessed a pedigree. Joachim has two undoubted "Strads," one red and the other yellow, and Sarasate, Norman-Néruda, Wilhelmj, Carrodus, Strauss, and others play on Stradivarius' instruments. Mr. Wiener has a "Strad" dated 1732, five years before the maker's death, and when he had attained the great age of eighty-two.

The Duke of Edinburgh has a real "Strad," with an undoubted pedigree down to the time when it was played upon by the Duke of Cambridge's father, an amateur violinist and the hero of the anecdote of the late comer in the orchestra. "Don't stop for me, gentlemen! I shall soon catch you up!" Some excellent "Strad" copies were made by Lupot, Vuillaume and others, and they now fetch high prices. As to the common imitations, they are made by the thousand at Mirecourt and Neukirchen, and, as we have seen, they can, even after allowing for the maker's and the agent's profits, be sold for a few shillings.

Mr. Florio's Communication.

NEW YORK CITY, September 3, 1886.

Editors of The Musical Courier:

IT was my intention to take no notice whatever of my numerous irate critics; but as I have been more than once accused of willfully misquoting the trashy hymn-tune I used as an illustration, I desire to say that I copied it, note for note, from the first collection in which I found it; and that if my version is incorrect, the peculiarly American habit of "improving" other people's compositions is to blame—not I.

I must also deny the charge that I "ridiculed" Messrs. S. P. Warren, Dudley Buck and J. Mosenthal. I think their whole conception of church music is wrong, and I said so; I think their influence is (unintentionally on their part, perhaps,) in this particular branch mischievous, and I said so; but I was careful to go even a trifle out of my way to insist upon their general skill and excellence as musicians. There was certainly no ridicule in this. I am not responsible, nor do I care, for the meanings that ill-disposed readers may dig up from beneath my words; but I am surprised when I see myself editorially charged in your paper with "ridiculing" men whom in many branches of the art I sincerely admire. I did ridicule Lowell Mason. His habit of adapting from what were then little-known German and other sources and then baptizing and giving out those adaptations as his own original compositions, makes him a fit and proper subject for such treatment.

With this letter my part in the discussion closes. My essay contains the truth as I see it. I shall take no further notice of any attacks or of any attempt to draw me into denial, self-defense or explanation. I have proved, for about the fiftieth time in my experience, that the most dangerous thing a man can do is to tell the truth, and I can wait, as I have waited before, until others are ready to recognize the truths I so plainly see.

Very truly yours,
CARYL FLORIO.
[We never accused or charged Mr. Florio with ridiculing the men he admires. He admits that he ridicules those he does not admire. Apart from this ridicule, his essay is one of the best pieces of musical polemics that has ever been printed in these columns.—EDITORS MUSICAL COURIER.]

The Petersilea Change.

Calixa Lavallee's Position.

THE surprising information was made public in Boston last week that Mr. Carlyle Petersilea, the accomplished pianist and head of the Petersilea Academy of Music, had retired from that institution, that it would cease to exist and that he had accepted a liberal offer from the New England Conservatory of Music, and had joined the faculty of the same. All this proved to be true.

As will be seen in the following "card," the Petersilea Academy of Music has ceased to exist:

A CARD.

THE Petersilea Academy of Music, Elocution, Languages and Art will hereafter be known as the Massachusetts Academy of Music, Elocution, Languages and Art. The corps of instructors will remain the same with the exception of Mr. Carlyle Petersilea, who retires. The piano department will be represented by the eminent artists:

MRS. CARLYLE PETERSILEA,
MR. CALIXA LAVALLEE,
MR. MILO BENEDICT,
MR. ALBERT CONANT

And others, all admirable exponents of the Petersilea system of pianoforte playing. Other departments will be equally well represented. Fall terms begin September 13. Pupils are now registering. Catalogues free to any address.

There is only one rectification to be made in this "card," and it refers to Mr. Calixa Lavallee. That gentleman is not a member of this new Massachusetts Academy of Music. It was during Mr. Lavallee's absence from the city that his name was used, probably under a misconception of the situation.

Mr. Lavallee is not connected with any school or conservatory of Music, but gives private instructions in the Miller Building, No. 156 Tremont-st., Boston.

—A benefit performance for the Charleston sufferers is to be given to-day at Ford's Opera-House, Baltimore, under Manager Ford's auspices. Mr. Ford has given performances of this kind so frequently that he thoroughly understands them.

—In October, Herr André's Alpine choir, of which so much has been said abroad, makes its first appearance in America, and Boston will hear the unique music of the Swiss band of vocalists and instrumentalists in the Star Course. The musicians play upon the peculiar Alpine violin, the zither, the gilligila and the dulcimer, while the singers give that eccentric and entertaining jodel which of all kinds of singing is the most fascinating.

PERSONALS.

MME. RIVE-KING'S SEASON.—Mme. Rive-King opens her thirteenth season in Boston at the Symphony Society concert as soloist on October 15. She then starts West as far as Omaha, including the larger cities and playing at Cincinnati November 25 and 26, St. Louis, December 3 and 4, Chicago, January 6, 7 and 8. At the present time her dates are all filled to January 5. This is the only instance this season with a pianist where the engagements are filled so far ahead and nearly on all certainties.

MR. C. M. BRYANT FULLY ENDORSED.—We have before us a letter from Mr. L. G. Begent, the president of the Young Men's Christian Association, of Stamford, Conn., in which he speaks in the highest terms of Mr. C. M. Bryant, the secretary of the association, against whom Jerome Hopkins had written some severe remarks. Mr. Begent says of Mr. Bryant that the latter has "the entire confidence and support of the association, and is honored and respected by the citizens of Stamford." It appears as if an injustice has been done, and Mr. Bryant should not be the innocent sufferer.

CAN ABBEY MEAN THIS?—It is reported that Mr. Abbey has offered to bring the Dresden Liedertafel, a singing society, to this country to give sixty concerts here. The offer is said to have been made by a representative of Mr. Abbey who was at Dresden. Abbey himself is in South America, where he has charge of Sarah Bernhardt's tour.

MME. HENSEL'S RETURN.—Mme. Hensel, to whom is due the inauguration of a new era of music in Nashville, Tenn., has returned to that city after enjoying a vacation on the Hudson. We hope her musical institute in the city will continue to flourish.

LILLI LEHMANN PAYS BUT IS SHE REINSTATED?—The *Leipsic Signale* states that Lilli Lehmann, after a lengthy conversation with Herr Von Hülsen, the Berlin intendant, paid the conventional fine which was imposed upon her at the time she left for the United States, "but," says that paper, "this does not signify that she has been reinstated as a member of the Royal Opera."

CHARACTERISTICS OF MISS VELING'S PLAYING.—It has been frequently admitted, by those who are entitled to express opinions on piano playing, that young Miss Lulu Veling is a pianist gifted with rare qualities, as a player and one who in course of time will make a decided impression wherever and whenever she will appear in public. What has been said of her playing heretofore has been in the shape of generalizations, but a kind of private recital given by her recently in the presence of some musical people not only confirmed what has hitherto been well known, but disclosed the particular characteristics which pervade her playing. The group of compositions which she played on the occasion here referred to gave us an opportunity to hear that, in the first place, the young artiste is versatile. To "play" Bach, Liszt and Henselt, and to "play" each of these equally well, is decided evidence of versatility. In the performance of compositions of these masters, Miss Veling demonstrated that she has, in the first place, a powerful and at the same time musical tone; next to that, her touch is sympathetic, and not at the sacrifice of tone, as we find it frequently with players when they play pianissimo passages. It is not the sentimental sympathetic, but the musical sympathetic touch. Her technic is developed to a remarkable extent, and her left-hand play when heard in public will create a sensation. She plays the whole repertory of the great left-hand pianist, Count Zichy. To these accomplishments must be added musical intelligence and understanding, and we then have an idea of Miss Veling's characteristics as a pianist.

CHRISTINE NILSSON'S PROPOSED HUSBAND.—Christine Nilsson is to be known as the Countess Angel de Miranda. Her future husband belonged to the gilded Bohemia of Paris when he went to Paris in the train of the exiled Isabella in 1868. He was appointed when Alphonso returned to Spain to a post at the Spanish Embassy created for him. It was to make use of his old relations with the press there in getting it to support the restored monarchy. Angel de Miranda was on the staff of *Le Gaulois* in 1870 and was arrested at Versailles by the Prussians as a spy. It was said by French and Germans that the arrest was a comedy. He was promoted at the embassy and then recalled to Madrid. His daughter was the cause of a lawsuit, the exact nature of which I do not quite remember. I believe that he is not in law her father. At any rate she is a charming woman and most ladylike. I should say she is about three-and-twenty. Christine Nilsson could take her husband in her arms and throw him across a house. She has developed into a powerfully-built woman, and he is the contrary. But he is a nice fellow and said to be kind-hearted. I dare say that he has sown all his wild oats, although he had a lot of them to sow. His fortune is nil. Count Angel de Miranda's mother was the governess of Queen Mercedes and was appointed, when the latter married the King of Spain, to a place in her household. She was also given the patent of Marchioness.—*Ex.*

THE GALLANT DOCTOR IS TOO BUSY.—This paragraph has been going the rounds:

Miss Clara Louise Kellogg condescends to say Dr. Holmes "is charming." Now won't the gallant doctor tell us what he thinks of Kellogg.

The gallant doctor is too busy to think much of the busy Miss Kellogg. Would it not be a pretty good thing for music if some of the elderly ladies were to retire and give the young element in music, especially in song, a chance? What earthly excuse can

Miss Kellogg put forth for continuing to sing in public? She sang, she was heavily rewarded, she has kept her money and lost her voice. All this information may hurt Miss Gilder's feelings, but, as she is partly responsible for keeping Miss Kellogg's name before the public, we cannot spare her. Give the young singers an opportunity!

A FOOLISH EDITORIAL.—This little bit of editorial foolishness is so inherently harmless that we can afford to reproduce it:

Emil Scaria, the famous basso, whom we remember as the most majestic figure in the season of German opera given here two years ago, is now said by Wagner scoffers to have lost his life through the uncanny influence of Wagner's music. He is not the only victim to the strange musical passion which the composer aroused in those nearest to him, for madness follows easily when a fixed idea takes possession of the brain. Gossips in the musical centres of Europe now bind the sad fates of King Louis and Emil Scaria together, and wonder who next shall fall a victim to the Wagner madness.—*Boston Herald.*

Is Mr. Bacon responsible for this?

IF THE IMPOLITE HASTINGS DOES NOT INTRUDE IT WILL BE ALL RIGHT.—A Boston paper prints the following:

It is stated that the Hook & Hastings Organ Company, of Tremont-st., Boston, proposes to build a large factory in Weston, to employ 500 hands. The citizens of the town are well pleased in a business point of view, although they suggest that it may have an important bearing on the representative question, as Weston has now about 100 Republican majority, which may be reversed.

WHAT HE TOLD US.—Levy, the cornetist, began an engagement at the Point of Pines, near Boston, on Sunday last. He stated to us that his price was \$700 per week, and for Sunday playing an additional sum had to be paid. Levy is still a card.

MR. B. F. BAKER, SR., STILL AT WORK.—Mr. J. E. M. Sanford, of the Boston *Courier*, has completed an American opera, which he has named "William Penn." The music was composed and arranged by Mr. B. F. Baker, of Boston, an ex-president of the Handel and Haydn Society. The scene is laid in the year 1682, and the story deals with the early life of William Penn, whom Mr. Sanford depicts as a very different personage from the one familiar to school children. It would seem that there is good authority for the statement that Penn, as a young man, fought a duel, won a prize for his excellent dancing, and did a number of other things not generally ascribed to him. This idea of his character Mr. Sanford has accepted for his opera. Mr. Sanford has also completed an extravaganza called "Prince Pendragon," which will shortly be produced. We have seen some of Mr. Baker's music of "William Penn," and it is written in the strict orthodox style. Although in his eighties it is surprising how much work Mr. Baker is able to perform.

THEY WERE AT CLAREMONT.—The Western New Hampshire Musical Convention took place last week, and among those who participated at Claremont, where the convention was held, we may mention Fred. W. Jameson, Ivan E. Morawski, who is now a member of the Boston Ideal Opera Company, and Mr. W. O. Perkins. Miss Christie, the violinist, played and Mrs. E. Humphrey Allen sang, and so did the Schubert Ladies' Quartet, of Boston. The pianist was Mrs. Martha Dana Shepard.

MR. POWERS'S REMARKABLE RECORD.—Few church-choir singers can equal the record just completed by Mr. Patrick H. Powers, formerly basso of the choir of the Church of the Immaculate Conception, Boston. Mr. Powers, who is one of the members of the well-known Emerson Piano Company, completed his twenty-fifth year as a member of the Immaculate choir on August 15, having joined it on August 15, 1861. Prior to that date he was for seventeen years a member of the Cathedral choir in Boston. He sang uninterruptedly in these choirs for the past forty-two years, having begun in his eighteenth year and ended his connection with the last choir a few weeks ago, aged sixty years. He sang on the last day of his services with more effect than on his first and equally as well as at any time during the forty-two years.

INTERESTING ABOUT LISZT.—The Weimar correspondent of the *Neue Freie Presse* reports the following concerning Liszt's will, which bore date August 15, 1861: The Princess Sayn-Wittgenstein is made chief heiress and executrix, and is charged with the settlement of the legacies concerning which she had been informed beforehand. Liszt's daughters, Frau Cosima Wagner and Mme. Emilie Ollivier, were to get into possession of the capital of which they had hitherto received the interest. Mme. Ollivier being dead, her son, who is about twenty years old, takes her share. Liszt's mother, who has also died in the meantime, was to receive a certain annual income. The Princess Wittgenstein is charged with the publication of any posthumous manuscripts. The correspondent adds that Liszt left no unpublished works. His personal property is not inconsiderable; it is invested with the Paris Rothschilds. The Princess Wittgenstein has not yet decided concerning the disposition of Liszt's furniture, which includes two pianos that once belonged to Beethoven and Mozart respectively. The last present given to Liszt has now found a place in his salon; it is the bust of Queen Victoria, made by the sculptor Böhm. Liszt knew that the Queen intended it as a gift for him, but it only reached Weimar after his death. A cousin of Liszt, Herr Karl Laager, furnishes the *Neue Freie Presse* with an interesting episode in the life of Liszt's mother, Anna Liszt, who was a native of Krems, in Austria, and whose maiden name was Laager. She was a model housewife, and worked from early morn till late at night. Once in drawing water she fell into the open well. Fortunately she was not injured by the fall and the water reached only to her waist, but it was some time before people came to her rescue. A few weeks after this event Franz Liszt was born. From gratitude for her

escape Frau Liszt had made a vow to consecrate her expected child, if a boy, to the priesthood, and she educated him with this end in view until his growing predilection for music convinced her that he was marked out for different paths. Perhaps, Herr Laager says, Liszt's taking orders late in life was not unconnected with his mother's early vow.

THESE ARE SUCCESSFUL.—The names of the successful candidates for vacancies at the American Opera chorus are:

Soprano, Anna Campbell, Clara Miller and May Warren, of New York, and Jeannie Woods, of Brooklyn; contralto, Nettie Bristow, Agnes Perring, of New York, and Jessie Woods, of Brooklyn; tenor, James P. Paxton, of New York, and Charles Kausche, of Baltimore; bass, E. Haswell and William Hoffman, of New York.

Mr. Gustave Hinrichs and Mr. Arthur Mees were the examiners in nearly every instance.

MME. EUGENIE DE ROODE.—We are informed that Mme. de Roode, the pianiste, will remain in Chicago until the 20th of this month, after which date she can be addressed at 40 Gramercy Park, where she will receive applications for concert engagements.

COMING HOME.—Mr. Otto Floersheim, of THE MUSICAL COURIER, left Antwerp last Saturday on the steamship Pennland, on his return trip to this office.

THE GERICKE SYMPHONY CONCERTS IN BOSTON.—The usual series of concerts by the Boston symphony orchestra will be given at Music Hall under Mr. Gericke's direction the coming season. The series will consist of twenty-four Saturday evening concerts upon consecutive Saturday evenings beginning October 16, preceded each week by a public rehearsal of the concert program on Friday afternoon. The tickets for the concerts will be sold at \$12 and \$7.50 for the series, according to the location of the seats, the whole house being reserved. For the rehearsals the prices will be at the same figure. The seats at the rehearsals will be put up at auction in Music Hall, Boston, on Monday morning, the 20th inst., when no more than four seats will be sold at a time. Such seats as remain unsold at the auction will be offered at the box-office on the following morning, Tuesday, September 21. On Thursday morning, September 23, the seats for the Saturday evening concerts will be sold at the same place and in the same way, all seats unsold at auction being put on private sale at the box-office on Friday morning, September 24. Mr. Gericke is now expected to return soon from Europe.

HE BUYS VIOLINS.—We are requested to say that Mr. Montgomery Sears, the wealthy Bostonian, has just purchased in Europe a genuine Stradivarius violin and also a genuine Bergonzi violin. The latter has arrived in Boston and the former is expected in a few weeks. The prices paid were high, in fact, high prices only can secure rare old instruments.

THE MENDELSSOHN'S PREPARING.—The members of the Mendelssohn Quintet Club are making great preparations for the club's season of 1886-7, which will begin October 4. Mr. Thomas Ryan and Louis Blumenberg, both of the club, were in Boston last week and are expected here this week to meet Mr. John F. Rhodes, the violinist of the club. The club is printing an enormous mass of circulars, programs, lithographs and posters and expects to make a very long tour.

PROFESSOR GOETSCHUS, OF STUTTGART.—We are informed by our Mr. Floersheim that he met at Stuttgart, Germany, Professor Goetschius, of the Stuttgart Conservatory of Music. The professor's father resides at Paterson, N. J. At the professor's house was Miss Cecilia Gaul, of the Cincinnati College of Music, and her sister, who is a vocalist and who resides in Baltimore. Professor Goetschius played several of his own compositions charmingly, among which his third concert prelude and fugue in A major is a work of great beauty and importance.

MME. ANNA MEHLIG-FALK.—We are directly informed from the original source itself that Mme. Mehlig-Falk, who is residing at Antwerp, has no idea ever to appear in this country in concerts again. She states that she will never appear in public in the future, except in charity concerts.

SOME LONDON CABLEGRAMS.—Saint-Saëns is writing a new opera for Carl Rosa, who will bring it out in London as soon as it is completed.

Marie Rôze arrived from the Continent this week with her husband, Col. Henry Mapleson, and has gone to Belfast, where she sings three nights next week.

Mlle. Marie Decca, the new American singer, appeared twice at the Covent Garden concerts on Thursday evening and sang successfully. The *Era* says the ease with which she reached F in alto and the brilliancy of her staccato are marvelous. She has a voice of remarkable compass, and every note gives evidence of the highest culture. Mlle. Decca is the daughter of Judge S. W. Johnson, of Washington, and has been studying in Paris during four years. Her father is now here with her.

Violet Cameron and her husband have one child, which lives with its maternal grandmother. Miss Cameron made application to the court this week for an order commanding her husband not to remove it nor to take it into his own custody. The fair Violet is having no end of trouble, but Lord Lonsdale sticks to her regardless of consequences.

Lillie Grubb, of Dixey's company, was offered \$250 a week to remain in London, but she was determined to go back to America. She has been very successful here.

D'Oyly Carte's "Mikado" company has been playing in Vienna this week. It is the first appearance of an English comic opera company there, and the venture was an immediate success. Vienna papers all give a hearty indorsement to the performances.

JACOBSON SUE.

His Wife Wants Alimony—Serious Charges Made Involving Morals and Character.

WE reproduce in part an article taken from the Cincinnati Commercial Gazette, which will produce a sad impression among the musicians of this country:

"Helene D. Jacobson filed a suit for alimony, through Wilby & Wald, against Prof. Simon E. Jacobson, late of the College of Music. The parties were married in Bremen, Germany, in May, 1867, and have five children living. She charges that the professor has been guilty of a serious crime; that on July 17 he deserted plaintiff and her children and went to Chicago, where he has since been living with Miss Kate Funck.

"The plaintiff says that Professor Jacobson is in receipt of large earnings as a violinist and teacher of music, and is possessed of two life insurance policies, one for \$1,000 and one for \$2,000, and ten paid-up shares in the Bismarck Building Association No. 3, of this city. Judge Huston temporarily enjoined this association from paying to Professor Jacobson the money thus due him. The plaintiff asks the custody of their children.

"The above are the plain facts as gleaned from the court records, but they hardly give the full extent of a tale of degradation and woe as enacted in his family by one of the most talented of violinists in this country, with a European reputation. There was a time when the friends and acquaintances of Mr. Jacobson would not have believed such things possible, but most of them have long ago had occasion to learn and recognize the truth. They have reluctantly parted from so genial an artist, and stood aloof from a man who, though he seemed a very angel of inspiration with the violin in his hands, was recognized as a hard-hearted wretch in the treatment of his family.

"It would be superfluous here to speak of the artistic career of Mr. Jacobson in this country. He was the best concertmeister Theodore Thomas ever had in his orchestra, and some of his pupils are famous in the musical world. He became connected with the College of Music when Theodore Thomas was its director, and succeeded in building up a first-class violin school. As a teacher of the violin he appeared to be without a rival. Students flocked to him from all parts of the country, and among them experienced musicians, who wished to receive from his genius the finishing touches of their education.

"Among his talented pupils some four years ago, when he was teaching at the College of Music under Col. George Ward Nichols, the late president, was a Miss Kate Funck, from Muscatine, Ia. She was at that time a girl just budding into maturity. She had dark eyes, almost a perfect brunette, and was of supple, willowy form. The warmest attachment grew in course of time between teacher and pupil. Miss Funck, whose parents are very wealthy, idolized Mr. Jacobson. For a long time the intimacy was carried on at the college without provoking any unfavorable comment.

"Of course gossips were at work circulating bad stories, but no attention was paid to them. However, the intimacy assumed worse proportions, and finally it could not be doubted any longer that the attachment between Miss Kate Funck, of Muscatine, Ia., and Prof. S. E. Jacobson, of Cincinnati, was of a serious nature. The affair became a scandal in the eyes of the pupils, and the latter felt themselves obliged to broach the subject to President Nichols. Mr. Nichols was a shrewd business man, and he fully recognized Mr. Jacobson's value as a teacher. He therefore remonstrated with the professor, explained to him the embarrassment of such a state of things at the college, and besought him to discontinue the relation.

"Whatever Mr. Jacobson promised at the time, there was no change observed in his conduct thereafter, and the god of Love took complete possession of the musical pair. When the directors of the College of Music learned of the facts and the persistence of Jacobson in his course, they had no recourse left than ask for his resignation. It was tendered and accepted. Mr. Jacobson left the college.

"The next move of Mr. Jacobson was to establish a violin school under his own management. He succeeded, and not only did all his former pupils with, perhaps, the exception of Madge Wickham, follow him to his new quarters in the Eureka Hall Building, but he received large accessions to his school from other quarters. It was, indeed, a flourishing violin school of which other musical cities were envious. Among the pupils who closely followed the fortunes of Mr. Jacobson and intimately wound herself up with them, was Miss Kate Funck, who had been the *causa belli* at the college. According to the statement of the wife, as now made public in the courts, it would appear that the same objectionable association was continued.

"An intimate friend of the Jacobson family, who is a well-known musician of this city, thus speaks of the intimacy: 'It gradually dawned upon the wife that her husband was unfaithful to her, and paying attentions to Miss Funck. For months and years she bore her trials in patience. Jacobson treated his family meanly, almost roughly. His wife to him was little less than a slave. I, myself, was witness of the hard-hearted cruelty of this father. His eldest daughter became alienated.'

"The wife of Mr. Jacobson is a lady highly cultivated and educated. She bore her afflictions in silence; she shielded the conduct and abuse of her husband from the public gaze; she spoke well of him, and made herself and her children look cheerful in his presence. But there is even a limit to the endurance of

a woman, a loving wife and a careful mother. The school of Mr. Jacobson did not flourish so well as formerly during the past session, and arrangements were on foot to have him restored to the College of Music in the event of Mr. Schradieck leaving for the East. For some reason or other these arrangements were broken off, and Mr. Schradieck remained at the college.

"Meanwhile, Miss Kate Funck, of Muscatine, Ia., had finished her studies with Jacobson brilliantly, and she secured a position in the faculty of the Chicago Musical College, where, it appears, she taught last year. Being somewhat tired of his Cincinnati connections, Mr. Jacobson gladly availed himself of the opportunity of connecting himself with the same college. He left his wife and children in Cincinnati and betook himself to the classic walls of the Chicago Musical College, where dwelt his inamorata of old.

"This last movement broke the poor wife's heart. She roused herself to the full dignity of her position as wife and mother, and determined to publish the rascalities of the gay professor to the world. She did this reluctantly and under protest. Art will weep in silence, but such conduct is a disgrace to art. The facts of Mr. Jacobson's conduct were generally known to musicians, but everybody shrunk from giving them publicity in deference to the inspiration of art which he represented. And had not his wife been obliged to break the reed over his neck, the public would not now have been advised of the skeleton in the family of a great artist."

[Mr. Jacobson is at the Chicago Musical College. What effect this exposé will have will be known in time. It is a sorrowful condition of things.—EDITORS MUSICAL COURIER.]

About Franz Liszt.

MR. ALBERT MORRIS BAGBEY, a musician of this city, and formerly a pupil of Liszt, contributes to the current number of the *Century* an article on the great musician. Mr. Bagbey thus describes Liszt's appearance last summer:

His once erect, tall form, now stooped and slightly corpulent, was clad in a black suit with short house-coat and waistcoat buttoned high. A broad black silk cravat, low standing collar, and black morocco slippers without backs or heels, displaying a liberal expanse of white worsted hose, completed his simple attire. The heavy masses of long, silky, snow-white hair were brushed loosely back from his forehead and touched his shoulders.

One gets some idea from this passage of the admiration he elicited:

The master was regarded with rapt attention as he made corrections, played short passages to illustrate his idea, or related interesting reminiscences. Each lesson with him resembles all the others, in that it brings with it something new and of especial worth, for he is inexhaustible.

We also get a glimpse of the master's charming bonhomie:

My hostess rarely had more than one or two guests at most in the house, generally young Englishmen to learn German; but during my absence in Jena our small family received two additions in the persons of Mrs. B— and her granddaughter, Miss G—, of Chicago, who had come to study with Liszt. Absorbed in a thoroughly congenial existence, I forgot the approach of our national holiday until the calendar turned Wednesday, July 1. Then it occurred to me that a *soirée musicale* might appropriately celebrate the day in Weimar, if the master and his pupils would join us, on the anniversary of American independence. Miss G— and I, the only Americans then with Liszt, went the following day, and found him much pleased to participate in the national celebration of a country with which he has so many ties. Friday afternoon we entered the master's salon as the lesson was beginning. The crowd before the piano courteously opened the way for us to address Liszt, who was seated beside Emil Sauer, about to play a Rubinstein concerto. Arthur Friedheim, at the upright, was to accompany.

"Ah, ha! America!" ejaculated the master, in his paternal fashion, smiled and extended his hand. "To-morrow is the great national celebration. By the way, B—, you must have 'Yankee Doodle' for us to-morrow afternoon. It would never do to omit that at a national celebration. Sit down and play it now." All joined in the laugh that followed.

"Here, Sauer, get up," and he waved the surprised pianist from the stool. "Now, B—, give us 'Yankee Doodle'."

The master's word is law, and the melody was performed while Friedheim improvised vibrations at the second piano.

"Yes," continued the master, who stood erect, nodded his head, and beat time impressively, as if directing a grand orchestra, "and Friedheim must write variations on 'Yankee Doodle' especially for to-morrow afternoon! Now, Friedheim," said he, as he approached the piano, "as soon as you go home, take pen and paper, and set yourself down to work, and you can have the variations ready in time. You and B— must play them together!" The pianist looked aghast and groaned at the task allotted him. The master had entered into the spirit of the occasion. He undertook the entire management, questioned closely about the arrangements, and, by his determination to make the affair a success, evinced a desire to prove his good-will and honor for the American nation.

One of his pupils having asked to be excused from playing because his wrist was stiff from the exertion of practising a Rubinstein concerto, Liszt replied:

"Ha, ha, ha! Good! very good! It reminds me of an anecdote of William Mason, of New York, who was with me twenty-five or thirty years ago. He brought Chopin's E minor concerto one day to the lesson, but was unable to play this passage." He stepped to the piano, and ran his fingers over the keys. "He played it so"—here he illustrated the faults of the performance. "I had him try it over several times, but without improvement, so I told him to work on it until the next lesson. He appeared the next time with his arm in a sling."

Here is an idea of his piano-playing and its effect on the listeners:

One day Frl. B— brought Chopin's Étude in A flat, op. 25, No. 1. The master had just arisen from a refreshing nap and was in a mood for playing. He smiled benignly as he glanced at the piece, and said, "I play that well myself," and proceeded to prove this assertion. Played throughout pianissimo, the gently undulating accompaniment resembled the faint sighing of a breeze, through the trees in the still of evening, while, as if borne on the wind, there arose softly, yet clearly and distinctly, a wonderful melody. A superhuman spell seemed to hold the listeners as the music died away. The fingers that had wrought such magic lingered a

moment on the keys, and then the master arose slowly from the stool and said in barely audible accents, "Now you may play, Frl. B—."

"No, master," said one with tears in his eyes, and his voice sounded strangely harsh and real, "let us live in the recollection of this."

Here are three interesting anecdotes:

In a secluded garden room of the "Hotel zum Elephanten" eight gentlemen sat enjoying the after-dinner repose. The patriarchal figure of Franz Liszt, toward whom all eyes were directed, occupied the head of the table. Every feature expressed contentment as he leaned back on the high, deep sofa, sent an occasional whiff of cigar-smoke curling above his head, and listened to his friend Dr. Gille relating reminiscences of other days. Stradal, our host, sat at his left and anticipated every wish of the beloved master. The court counselor cleared his throat, knocked the ashes from his cigar, and began: "It was many years ago. Johanna Wagner, then in her prime, had sung *Orpheus* with great success at the Opera here in Weimar, and master had directed. After the performance she invited master and myself with three or four others to sup with her in her lodgings. When the repast was finished master requested Johanna to sing. 'Very well,' said she, 'if master will accompany me.' She chose the 'Erl King' by Loewe, the same who wrote 'Archibald Douglas,' and sang it, well—as only Johanna could. When she was through, master continued playing as though inspired, extemporizing on the theme of the song. Johanna stood motionless at his side, spellbound, like the rest of his. As the last notes died away Johanna burst into tears, threw her arms about master's neck and sobbed out 'Ach, dear master, I will never again sing that song. Nothing shall mar the recollection of this evening!'"

"Yes, yes," said the master, smiling as the incident was ended, "I remember it well."

"On another occasion," continued the narrator, as he took a pinch of snuff, "Master and several of us from Weimar were spending the evening out at Berka with Ferdinand David, of Leipsic, who had taken lodgings there for the summer. David desired to try a new composition through with master. 'You will find the piano part,' said he, as he touched the music with his bow, 'very difficult.' We all felt indignation at David's arrogance, but master said nothing. The piece began with a broad, majestic movement; the piano part grew more and more brilliant. David's face changed expression as though some important fact were dawning upon him, and finally he stopped playing altogether. 'Why,' he gasped, 'he is playing the violin part too!' Master continued without noticing the mortified violinist, and with orchestral effect brought the piece to a magnificent close. It was a rebuke that David could never forget."

One day Dr. Gille, Gollerich, of Vienna, and I sat with the master at his dinner-table discussing the excellent qualities of the last course—mushroom. "Is that not the work of young Herr von M.?" asked G—, pointing to a large drawing hanging on the wall.

"Yes!" replied the master, with sudden interest. "The boy evinced unusual ability as an artist, but chose another profession. One evening several years since—he was then only fourteen years of age—I played my music to Longfellow's 'Bells of Strasburg' at his mother's home. He was studying his lessons in a neighboring room at the time, though I knew nothing of it. A week or ten days later the Baroness showed me this picture as it now appears. He had been so deeply impressed with the words and music that he presented his conception of the poem in this sketch, made in the short interval. I was so much pleased with the creation that I asked him to give it to me, which he did. The poem is in one of two volumes entitled 'Legends,' continued he, addressing me. "I knew Longfellow myself years since, perhaps ten or twelve, in Rome, during Pius the Ninth's time. He first called on me, I returned the visit, and he came again, without our ever meeting. So I wrote him an hour when I should be at home. It was holiday time the last of December, and I awaited him after the 'Te Deum.' When the bell rang, my servant was out, and there chanced to be no one else in the house, so I went to open the door. Longfellow and our common friend Healey, the painter, stood in the dark outer corridor. In one hand I carried a candle, and as I peered into the gloom shaded my eyes from the light with the other. Healey then grasped the idea, and afterward painted a portrait of me in that position. Longfellow had it in his possession at the time of his death, I believe. He had a charming family—quite charming! I met them frequently that winter."

The whole article is well worth reading.

FOREIGN NOTES.

...Mme. Marchesi is at Baden, near Vienna, on a vacation.

...Emily Spader, who is at present studying with Marchesi in Paris, is meeting with great success.

...Schott, the tenor, has been singing with great success in Leipsic in "Tannhäuser," "The Prophet," and "Rienzi."

...Breitkopf & Härtel have published a heroic-romantic opera (hitherto unpublished), by Franz Schubert, called "Fierrabras."

...Leo Delibes is at work on an opera to be called "Kassia." The subject is taken from one of Sacher-Masoch's novels.

...Berlioz's "Damnation of Faust" will be produced this winter in Berlin, under the auspices of the Berlin Philharmonic Society.

...Bettini, formerly the husband of Trebelli, has made Berlin his permanent residence. He will give singing lessons—that is, if he gets pupils.

...Miss Emma Thursby has accepted an invitation from the Prince and Princess of Schwarzenburg to travel with them in Bohemia. She is expected in Paris on September 15.

...The French Opera Company, now giving performances at Santiago, will open the new Opera-House at Valparaiso, Chili. A despatch to this effect has been received from the latter city via Galveston.

...Mrs. Nevada-Palmer has given birth to a daughter. Mr. Palmer has announced the important event with all the vigor of a musical manager, and as an advertisement the little lady has already made her parents delightfully happy.

...Although M. Gounod is now an old man, with a long and brilliant career behind him, he is still an industrious worker, and has not lost much of his ambition. He has many important compositions now in hand, and he hopes to live long enough to complete several more operas. He thinks what nearly everyone thinks, that "Faust" is his best achievement. At present he is writing the music for an opera based on the romantic story of "Héloïse and Abélard."

HOME NEWS.

—Geraldine Ulmer remains at the Atlantic House, Nantasket, until September 22.

—Mr. Ad. M. Foerster has returned to Pittsburgh after a month's stay at Cresson Springs.

—Mme. M. Richards, of Brooklyn, has left the Adirondacks and is at present at Saratoga.

—Mr. Willis G. Nowell, the gifted Boston violinist, was in this city last week in company with his father.

—Anton Bruckner played the organ in the church in Bayreuth in which the Liszt requiem was performed.

—Cosima Wagner had her hair cut off, and put it into the coffin in which her father, Franz Liszt, was buried.

—Mr. J. F. Von der Heide has returned to the city, and has resumed teaching at the New York Conservatory of Music.

—Dr. Louis Maas has returned to Boston and is once more at work giving piano lessons at his room, 156 Tremont-st.

—The Leipzig *Neue Zeitschrift für Musik* speaks of Kaschmann, the baritone, who sang here under Abbey at the Metropolitan Opera-House, as "formerly of New York." He never was "of" New York; he only sang here a few months.

—Mr. Arthur Foote, of Boston, will read a paper upon "Organ Music" before the Unitarian conference, at Saratoga, this month.

—Last Thursday Mr. Alexander S. Gibson gave an organ recital at the Baptist Church, Pittsfield, Mass. He was assisted by Mrs. E. S. Francis, soprano.

—Clara Louise Kellogg is at Saratoga. It is vaguely hinted that she contemplates making another farewell concert tour. Who is to sing for her is not known yet.

—Mr. Abbey (accent on the last syllable) will bring Patti to this country in November, and, in view of the fact that this is her farewell tour, seats will be sold at \$5 each. Mr. Abbey arranges the very sad and affecting ceremonies in this manner, in order that the friends of the family may shed \$5 bills instead of tears, and not milder the furniture in the opera-houses. Mr. Abbey is a great manager.—*Ex.*

—Mr. John W. Albaugh, of Baltimore, announces through his manager, Mr. Samuel W. Fort, a grand military concert for the benefit of the Charleston sufferers at the Holliday Street Theatre, in that city, by the Baltimore Musical Union next Friday afternoon at two o'clock. The concert will be under the direction of Prof. Adam Itzel, Jr., and a number of amateur and professional vocalists will take part.

Mr. Peter Rudolph Neff, of Cincinnati, has returned from his vacation, and is at home at the College of Music, ready to put three years' work into the space of one year.

Musical Items.

Mr. Ferranti has been engaged to give lessons in vocal culture at the "Dr." Everhard Grand Conservatory of Music. It will be the genuine Italian method which Mr. Ferranti will instruct in.

Professor Joachim will conduct at the first Berlin Philharmonic Brahms' new (fourth) symphony, which has hitherto had only one performance from the MS. A new orchestral suite by Moszkowski is on the second program.

Mr. Theo. Sutro and wife (Florence Clinton-Sutro) are still "summering" at the Sea Cliff Hotel, Sea Cliff, L. I. Mrs. Sutro has played with great success at several concerts during her sojourn there. She will resume piano instruction and accept engagements for concerts on and after September 15 at her residence, 292 Fifth avenue.

Prof. Frederic Archer will not give his recitals this season at Chickering Hall. If he gives any they will be given in some other hall, and instead of a pipe organ the professor will use a vocalion. Professor Archer is engaged to play the vocalion by the Vocalion Company, which is distantly related to the Queen of England by marriage. Professor Archer intends to sue the New York World for \$50,000 damages for stating that he was discharged as organist of the Church of the Incarnation. The sum does not represent his annual salary.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 343.

Subscription (including postage) invariably in advance.
 Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

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NEW YORK, WEDNESDAY, SEPTEMBER 8, 1886.

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BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING.

JOHN E. HALL, WESTERN REPRESENTATIVE.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
 44 LAKESIDE BUILDING,
 CHICAGO, September 4, 1886.

TRADE has been good, both wholesale and retail, the past week, and it does look as though there would continue to be a satisfactory business for some time to come, notwithstanding the opinion of a few who see ahead nothing but a greatly curtailed amount of business. There is a disposition on the part of some dealers here to sell at very low prices. We have heard of pianos being sold at ruinously cheap rates; both prices and terms would astonish New Yorkers.

The fair at the Exposition building opened in due form Wednesday last, and the exhibitors among the music trade are Bauer & Co., Reed & Sons, Story & Clark, Steger & Sauber, Brinard & Sons, the Sterling Company; Lewis, Newell & Gibbs, and S. Straus, the latter of whom, by the way, has assumed the agency of the Lindeman piano, which was held by Cross & Co. We understood, through Mr. Gratz, the Lindeman agent, that some trouble of a private nature between his house and Cross & Co. was the cause of the change.

We have heard a suggestion made in relation to the key-board of pianos which commends itself to us as worthy of notice, and that is to reduce the width of the keys so as to conform to the size of hands; for instance, if some hands are one-eighth smaller than others, why not make the key-board one-eighth less in width?

Violins vary; why not pianos? This would do away with any objections which could be brought against other methods of improving the key-board which have been agitated lately, inasmuch as the same music, the same fingering, &c., could be used.

Messrs. C. A. Smith & Co., who are doing a good legitimate business in manufacturing pianos in this city, are constantly improving their instrument and we were informed by Mr. Smith that one house in this city handled 175 of their pianos the past year, and with good satisfaction.

Both Mr. Jacobsohn and Mr. Hyllested are here and ready for business at the Chicago Musical College. Mr. Jacobsohn looks every inch the solid musician (as he has proved himself) and a man of infinite patience, which latter is a quality sometimes lacking in eminent teachers of music.

Mr. C. H. Brittan has returned from an Eastern trip of some length of time and reports an agreeable visit. He is justly proud of the success attained by some of his pupils in the Empire City, notably Miss Loie Fuller, who favorite here previous to going to New York.

Mr. Thos. Floyd-Jones has returned to Chicago, and

judging by the appearance of the warerooms here is doing a good business with the Haines Brothers pianos.

Wm. E. Wheelock & Co. expect to open up here about the middle of the present month. They have secured the services of Mr. A. M. Wright, who has been connected with the Root & Sons concern here for the past three years, and as he has been on the road a portion of the time is thoroughly conversant with all the ins and outs of the trade. We certainly can congratulate the Messrs. Wheelock on obtaining so popular a man to manage their business here. A large stock of Wheelock and Stuyvesant pianos will be shipped immediately to this point.

Mr. George Ambuhl, with the Sterling Company here, has been away on a short and pleasant vacation amongst the dells of the Wisconsin River; he returns with the renewed determination to make the Sterling retail business boom.

Mr. J. R. Henricks, of Mellor, Hoene & Henricks, of Pittsburgh, Pa., is West on a hunting expedition; he passed through Chicago a few days since, stopping long enough to call on the trade here.

Mr. Edward Behr, of Behr Brothers & Co., New York, has also been in the city; he goes West as far as Denver. Messrs. Estey & Camp, their agents in this city, speak in high terms of these pianos, and Mr. Daniels, the principal salesman for Estey & Camp, is enthusiastic in their praise. Mr. Behr reports trade first-class.

Mr. George W. Lyon leaves to-morrow evening for New York. Lyon & Healy are doing an excellent business, both wholesale and retail, but with their line of pianos they could hardly fail to do so. Not many houses in the country carry a stock of thirty grands, mainly Steinways.

The Sterling Company report through Mr. H. C. Plimpton, their traveling agent, some good business through the Northwest, and Mr. J. R. Mason, the resident manager, reports some good deals the past week. Mr. H. Fuehring, of Shelbyville, Ill., bought a nice stock of both pianos and organs.

Mr. J. V. Steger is bewailing his lack of stock of Sohmer pianos; he had but one left at the beginning of the week. He says he can't get them fast enough.

There has been an unusually large number of dealers in the city, and Mr. G. R. Fleming, the buyer for F. A. North & Co., Philadelphia, Pa., was in the city buying all the second-hand square pianos he could find; he reports a demand for squares in Philadelphia. We do not know what proportion of the different styles are sold there, but in Chicago not one in twenty sold is a square.

Mr. J. H. Richardson, Mount Ayr, Ia.; Mr. H. N. Hempsted, Milwaukee, Wis.; Mr. Fred. Haseman, Elgin, Ill.; Mr. J. A. Tucker, Jackson, Mich.; Mr. J. F. Ramsey, New Lisbon, Wis.; Mr. H. M. Holton, Elkhorn, Wis.; Mr. Thompson, of Thompson Brothers, Aurora, Ill.; Mr. C. Hinzle, Des Moines, Ia.; Mr. O. Young, Grand Forks, Dak.; Mr. E. S. Putnam, Sherman, Tex., and Mr. C. B. Prescott, Decatur, Ill., were all here the past week.

Mr. F. G. Smith, Sr., is having the new wareroom put in good shape for occupancy. We do not think he can possibly get ready for business before the 20th of the present month.

The new dry-goods house of Walker & Co., which has just opened on the corner of Wabash-ave. and Adams-st., in this city, has materially improved the chances for retail business on Wabash ave.

We don't know any better way to illustrate the amount of business done here during the past summer than by stating that, from actual figures furnished by Mr. John W. Northrup to our representative, the increase in the business of the W. W. Kimball Company house for the months of June, July and August, 1886, was almost exactly 75 per cent. over the same months in 1885.

WE are asked to state who manufactures the Bay State piano. There were certain parties in Boston who made an organ and called themselves the Bay State Organ Company. They were listed by the United States Post-Office authorities as frauds, and money-orders could not be made payable to them. It is possible that these same parties are selling a stenciled piano calling it the Bay State piano. Someone in Boston suggested that Wm. Bourne & Son may be selling a piano called the Bay State piano, but we doubt this.

C. B. HUNT & CO. FAIL.

THE unpleasant task is before us to record the fact that the firm of C. B. Hunt & Co., reed-organ manufacturers, Boston, made an assignment on September 2 for the benefit of creditors to Joseph F. Paul. The liabilities are said to be \$40,000; assets not yet reported, but far below this figure.

About two months ago, Mr. Kraus, the gentleman who constituted the company, and Mr. Hunt dissolved partnership, but the dissolution notice never was published in the daily papers. Mr. Kraus is now with the Smith American Organ Company. He states that the sum of \$40,000 mentioned as liabilities must be a mistake, as at the time he was a partner, which is only two months ago, the firm did not owe more than \$10,000.

C. B. Hunt & Co. is the firm that was said to have sold 500 or 600 organs in one contract to the Ludden & Bates Southern Music-House, Savannah, Ga. If the price said to have been agreed upon was maintained, it was at a sacrifice, and could not help but result in a loss. The Ludden & Bates house was doing things in strict business order to get organs as cheap as possible, but it could not have paid C. B. Hunt & Co. to break the market. Not one of the organ firms that ever broke the market is doing any kind of large trade now; in fact some do not exist now.

Beatty sought to break the market at one time. Carpenter did it. We know the history of the two men since they tried that kind of business, and here in the Hunt case is another example.

And we must admit that now, when there are the very brightest prospects ahead for active trade, is about the best time for such reed-organ manufacturers as are bound to fail to make an assignment. Such a course is far more preferable than for these concerns to hang on the skirts of the organ trade and prevent it from progressing in its legitimate path.

IN our next number we expect to publish an important article, the subject of which will be the firm of Hardman, Peck & Co. Persons interested in pianos will find it an excellent article to peruse.

THE address of Mr. Horace Waters, Jr., is desired by friends of his in an adjoining State. Anyone acquainted with Mr. Waters, or aware of his address, will confer a favor by sending the same to this office whence it will be forwarded.

AS the firm of John G. Earhuff & Co., Chicago, Ill., is advertising that it is a piano manufacturing concern, and as there are pianos put on the market stenciled John G. Earhuff & Co., and sold under the pretext that said firm is manufacturing said pianos, and as the statement is false, for John G. Earhuff & Co. are not a piano manufacturing concern, THE MUSICAL COURIER hereby notifies the piano trade of the above circumstances. Long live the legitimate piano trade of the United States.

THE Sunday World, in an article entitled "Who Shall be the Next Mayor," says:

It has been suggested that it is long since the German-Americans of New York have been honored by the choice of a chief magistrate from their ranks. A name that suggests itself is that of William Steinway, the widely-known piano maker. Mr. Steinway, the head of an enormous concern, the employer of many hundreds of expert workmen, has served his fellows in minor capacities, such as grand juror, member of the Citizens' Committee, and so on, but has never found time or inclination for literal participation in politics. Now, however, that good city government trembles in the balance, the question being "shall the rule of political manipulators be continued, or shall the best interests of the city be conserved," it is possible that Mr. Steinway might be induced to forsake the calm placidities of his business success and grasp in his virile hand the standard from which floats the pennant of reform.

[On being questioned as to the possibility of accepting an office of political distinction, Mr. Steinway stated that the enormous interests involved in the enterprises of which he is the head have always made it incumbent upon him to peremptorily decline any political position, no matter how prominent it might be, and that he will adhere to this principle without deviation.]

EDITORS MUSICAL COURIER.]

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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NEW ENGLAND PIANOS.

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STERLING PIANOS AND ORGANS,

— MANUFACTURED BY —

THE STERLING COMPANY,

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PIANOS MADE ON STRICTLY RELIABLE PRINCIPLES.

Material and workmanship first-class throughout. In beauty of design and finish unsurpassed.

WE ASK DEALERS THROUGHOUT THE COUNTRY TO CORRESPOND FOR PRICES.

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FACTORIES—DERBY, CONN.

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The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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And Importers of

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MANUFACTURERS OF FINE GRADE

Upright Pianos

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FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

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THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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ESTD 1840. PIANOS RENOWNED FOR TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

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65,000 NOW IN USE.

Behr Brothers & Co.

HOW long time does it require for a piano manufacturer which starts out to make high-grade instruments to establish its trade and its reputation, chiefly the latter? This is apparently a simple question. In a general reply it would not be difficult to say without contradiction that it would require half a life-time. The firms now in existence who succeeded to established business must be excluded in any calculation based upon our question, but take those manufacturers who founded houses now known throughout the land and who enjoy a reputation and it will be found that it required of them a half life-time to reach their eminence. There is one exception here and that is the firm of Behr Brothers & Co., and it will be seen that the exception stands out more prominently when the dates and figures are examined.

The firm shipped its first piano on August 16, 1881, and to have accomplished what has been done from that date until now would be wonderful enough in itself, but the feat was a much greater one when we are reminded that on January 29, 1883, at the time when the piano business was in its most flourishing condition, the whole Behr Brothers & Co. structure, together with everything in it—every tool, every case, every part of every piano, all the machinery, in fact the whole business, was totally destroyed by fire. The time from that date until the firm occupied the new present factory, built on the spot where the one destroyed by fire had stood, that is, from January 29, 1883, to May 1, 1883, must be deducted, not only because the firm had no proper place to continue manufacturing, but because the fire naturally retarded the progress and temporarily destroyed the momentum created by the push and energy of the firm.

Behr Brothers & Co. are consequently before the piano trade less than five years with a big fire as an interregnum, and in this time the firm has accomplished the unparalleled achievement of gaining a high reputation in the piano manufacturing industry of the United States.

Let us see how this was done.

At the basis of a reputation as a piano manufacturer must be a piano to justify the claim. The Behr piano has justified the claim every time with dealer and purchaser, and was fully endorsed by the judges of the New Orleans World's Industrial and Cotton Centennial Exposition, where that piano was exhibited for the first time, and where it secured for its makers the highest award, a gold medal.

In the Behr piano we find a series of patented improvements, which attract universal attention. They are the results of the ingenuity and labor of Mr. Paul Gmehlin, the inventor, who is a member of the firm.

Some of these inventions apply to the case and outer part of the piano; some to the interior of the instrument. Those adapted for the case are the cylinder top and finger guard. The cylinder top is both useful and ornamental. It consists of a curved lid which falls back under the top of the upright case and without disturbing the same, leaving objects on it intact; it permits the sound waves to escape just as if the top of the instrument were raised. This invention is known the country over. The finger guard consists of a nickel-plated strip fastened to the name-board, and its purpose is to protect the front of the piano from being tarnished by the fingers or finger-nails of inexperienced or careless performers. The inventions affecting the interior of the piano are, first, the action-frame, consisting of two horizontal Bessemer steel rails or bars attached to the iron action-standards; the chief purpose of the steel bars is found in the manner in which the upper one is attached to the interior of the case by means of a continued curvature. The lower one is arranged so that the whole action can be moved to and fro, and access can readily be gained to it.

The peculiarities of this invention consist of a firm and accurate condition of the action and its parts in relation to the piano and a greater resistance to atmospheric influences.

In the next inventions of Mr. Gmehlin, reference to which is now to be made, his studies and researches in acoustics and sound will be found to apply practically.

The patent end-wood bridge is a practical application of a theory in sound which proves that a sound-wave moves all along the grain of the wood sympathetically, while in crossing it at

an angle it is frequently obstructed. In viewing a lateral section of an end-wood bridge in a Behr upright it will be seen how this principle is applied.

The next invention of importance, and the latest, is the now famous Harmonic Scale. We have described this on several occasions—in fact, in THE MUSICAL COURIER the first description of this patent appeared. We may as well repeat it here:

"The prolongation of the vibration of the strings, especially of uprights, has always been sought for. One of the advantages of a first-class piano over an instrument of lower grade is increased singing capacity, and in conjunction with this we always find an improved quality of the tone. That is, the two necessarily go together. This is due, in the first place, to a scale mathematically drawn correctly; next, to superior quality of the material used in the construction of the instrument and the correct adjustment of the same, and lastly, to the experience and excellence of the labor bestowed upon it. Combined, these points properly observed and practically carried out make a first-class piano. And yet we frequently find persons who are making first-class pianos, dissatisfied with the quality of the tone and with the singing capacity of the strings in the middle and treble parts of uprights especially.

"Mr. Gmehlin, of Behr Brothers & Co., has been experimenting to improve this condition of things, and in his 'Harmonic Scale' has succeeded in making a piano of wonderful singing capacity, extraordinary tone, marvelous in quality and powerful in volume. The invention, patented January 27, 1885, consists of an extra string next to the three strings of the trichord, but on a lower plane, and consequently not struck by the hammer.

"This extra string vibrates in common with the three strings of the octave above it, the prime vibrating with its octave and super-octave producing the correct overtone vibrations. The volume of tone thus produced is remarkable, the reverberations of the notes giving the piano a most singular singing capacity. The extra string passes through an agraffe attached to a bridge fastened upon the sounding-board, dividing the string into two equal parts. The bearing of the extra strings, being in the opposite direction of those of the scale proper, gives the sounding-board additional firmness. A bluff damper, operated by a separate pedal, stops the vibrations of all the strings except those that are struck by the hammers, consequently avoiding confusion of tones.

"It will be seen that the resources of the piano are greatly increased by this ingenious invention of Mr. Gmehlin. Neither are the tuner's labors enhanced, as the additional string can be easily drawn up, which operation should occupy not more than fifteen minutes' additional time."

These are the inventions in force in the Behr upright piano. They, together with its general quality, make it a valuable instrument to handle, and have established its reputation. This is one of the factors that has contributed toward the unparalleled success of this young firm. The other factor consists of a series of characteristics which have gained for Messrs. Behr Brothers & Co. unqualified praise in the piano trade, and they are a sterling honesty in all transactions, commercial honor in the highest sense of the word, far-seeing business judgment and unusual energy and application, together with unerring faith in the value of the product. And now we have seen how the success of Behr Brothers & Co. was attained, and why this firm occupies its present prominent position in the piano trade of the United States.

Mr. Barrett's Letter.

MR. B. S. BARRETT, the piano and organ dealer, Cleveland, Ohio, sends us the following letter:

CLEVELAND, September 3, 1886.

Editors Musical Courier:

I enclose you four dollars in payment for another year of your fearless yet fair musical journal, which is too valuable for me to lose a single issue. I trust you will be as wide-awake in the future as in the past in defense of as well as promoting legitimate trade. Our business for August was the largest ever given us in that month. We sold five pianos one day in August and September started in with a sale of three pianos and two organs.

Yours truly, B. S. BARRETT.

The McCammon Failure.

AN AGREEMENT WHEREBY PROPERTY IS RETURNED TO THE HEIRS OF DANIEL WEIDMAN.

THERE was filed with the County Clerk this morning (August 31) an agreement between Edward McCammon and Daniel Weidman (lately deceased). The agreement is dated March 5, 1885, and is a transfer of the house No. 45 Ten Broeck st. to McCammon. The agreement stipulates that McCammon should pay interest upon the full amount of the purchase, \$6,650, until it is wholly discharged. On September 5 he shall pay \$200, and then \$200 each six months after until this amount is reduced to \$5,000, when Weidman will take a mortgage with the personal bond due in five years. McCammon is to pay all expenses and keep the property in order. In case of a failure of any part of the contract on McCammon's part, the property is to be surrendered immediately.

This was filed to show that the property is now rightly in the hands of the Weidman heirs.

The only payment recorded is that on September 15, last year. —Albany Evening News.

T. F. Kraemer & Co.'s Notification.

Editors of The Musical Courier:

WE wish to notify the piano and organ trade through your valuable paper that we have completed our new price-list for the fall trade, and that we are now carrying the largest stock of imported square and upright covers that has ever been brought to this country by any one firm, which we offer at lower prices than ever known heretofore; together with our beautiful and latest designs of piano-covers, our fleece and rubber covers for grands, squares and uprights, fine ottomans; also cheap organ and piano stools; some handsome styles with back, elegant drapery covers for grands, wareroom covers, with names of firms, &c. We beg to announce herewith again that we are the sole patentees of the so-called piano-scarf with front for upright pianofortes, patented by our Mrs. T. F. Kraemer on January 9, 1883.

Infringements on this, our patented upright piano-cover, are occasionally offered to the trade in cheap-looking designs and at much higher prices than we are asking for our stylish and elegant-looking covers. We therefore beg to notify the trade that all our patented upright piano-covers bear the full name of our firm and the date of the patent, January 9, 1883. Furthermore, we wish to say that we shall not only hold the manufacturer responsible for infringing on our patent, but also the dealer. To any responsible piano dealer that has not yet seen this our patented piano-scarf, with front for upright pianos, we shall be glad to send some sample covers for inspection.

Respectfully yours, T. F. KRAEMER & Co.
103 East Fourteenth-st., New York, next to Steinway Hall.

Music in the Woods.

Editors Musical Courier:

THE woods have been vocal recently, not alone with songs of birds, but with the voices of thousands of worshippers in "God's temples," at Emory, Wesley, Jackson, Summit, Ocean and other groves. It is claimed that the singing at these camps has been better than ever this year, and it is gratifying to know that greater interest is being developed from year to year in the musical exercises. While none of the old-time fervor is wanting, the important elements of taste and the "eternal fitness of things" have received more attention, making the musical efforts much more artistic, and at the same time losing none of their devotional character. As usual, the grand OLD ESTEY ORGANS have had a good share in the work, the new "Philharmonic" style, which was used, proving itself, as at Rev. Sam Jones' rink meetings, equal to any test or emergency. It is the favorite organ where power and carrying capacity are required, and possesses as well that delicious sweetness and purity of tone which has made the Estey not only famous, but has also made it the real standard of the world. Our friends, Messrs. Sanders & Stayman, 13 North Charles-st., Baltimore, and 934 F-st. northwest, Washington, D. C., are the representatives of these organs. Their sales are very large and constantly increasing. Call and see them, or send for catalogues.

Yours respectfully, A LOVER OF MUSIC.
BALTIMORE, August, 1886.

THE TECHNIPHONE, OR SILENT PRACTICE PIANO.

AN instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquiring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

PRICES—5½ octaves, \$50.00; 7½ octaves, \$70.00.

THE TECHNIPHONE CO.,

CHICAGO: LYON & HEALY.

7 West Fourteenth Street, New York.

DAVENPORT & TREACY,
PIANO PLATES

—AND—

PIANO HARDWARE,

Corner of Grove and 11th Sts., Jersey City, N. J.

IVERS & POND
PIANOS

— UNEXCELLED IN —
Beauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREROOMS:

181 & 182 Tremont Street, Boston.

FACTORIES:

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BENT PIANOS (PAR EXCELLENCE).

R. M. BENT & CO.,

— MANUFACTURERS OF THE CELEBRATED —

Three Unison, Full Agraffe, Square and Upright Pianos,
UNEQUALLED IN TONE, TOUCH AND DURABILITY. PRICES MODERATE.

New Catalogue. Address R. M. BENT & CO., 453 West 36th Street, NEW YORK.



BEHR BROS. & CO.

PIANOS.



The BEHR BROTHERS Pianofortes received the ONLY MEDAL at the Semi-Centennial of the American Institute in 1881, and also the Gold Medal, the Highest Award, at the World's Industrial and Cotton Centennial Exposition at New Orleans.

TEXT OF JUDGES' REPORT, NEW ORLEANS, 1885:

For the *quality of tone*, which is *remarkably fine*, by its *power and brilliancy*; the *singing qualities* of the Instrument; the *touch even throughout*; the *construction, excellence of design*, and *perfection of workmanship*.

PATENT

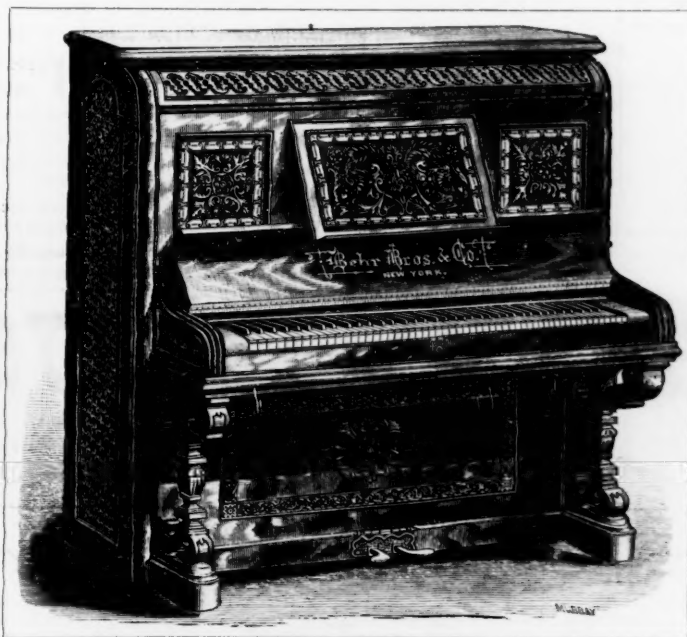
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PATENT

String Bridge and Pin Block.

PATENT

FINGER GUARD.



PATENT

CYLINDER TOP.

PATENT

Bessemer Steel Action Frame

MAGNIFICENT CASES.

CONSCIENTIOUS WORKMANSHIP.

THE FOLLOWING IS A LIST OF SOME OF THE PROMINENT AGENTS HANDLING THESE PIANOS:

Chicago and St. Louis—ESTEY & CAMP.

San Francisco—KOHLER & CHASE.

Pittsburgh—SAMUEL HAMILTON.

Denver—KNIGHT-McCLURE MUSIC CO.

New Orleans—LOUIS GRUNEWALD.

St. Paul and Minneapolis—W. J. DYER & BRO.

Philadelphia—F. A. NORTH & CO.

Washington—J. F. ELLIS & CO.

Milwaukee—WILLIAM ROHLFING & CO.

Omaha—MAX MEYER & BRO.

Cleveland—GEO. HALL.

Baltimore—OTTO SUTRO & CO.

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BEHR BROTHERS & CO.,

MANUFACTURERS.

Warerooms: No. 15 East Fourteenth Street,

Factory: Nos. 292 to 298 Eleventh Avenue, corner West Twenty-Ninth Street,

NEW YORK.

The Trade.

—Mr. Charles Decker is in the Adirondacks.
 —Mr. E. Van Laer, Wilmington, N. C., is in town.
 —Edward F. Droop, of Washington, D. C., is in town.
 —The Steck piano took the highest premium at the Ohio State Fair.
 —Messrs. Sohmer & Co. are getting out a new catalogue, which will be ready for distribution this week.
 —Mr. John C. Haynes, of Oliver Ditson & Co., Boston, is in the White Mountains this week with his family.
 —Mr. Samuel Hazelton, of Hazelton Brothers, has gone on a Western trip and will probably visit San Francisco.
 —Mr. Henry Behning, Sr., and wife, left Hamburg last Thursday on their return to the United States. They are on the steamship Servia.
 —The Shreveport (La.) Times says: "THE MUSICAL COURIER, of New York, is the most reliable and authentic paper published in the music trade."
 —C. D. Pease returned from Worthington, Mass., where he spent a week of pleasure with his family. Mr. Pease owns a farm at Worthington.
 —Mr. Ernest Knabe, the piano manufacturer, of Baltimore, was tendered a musicale on Friday morning in the parlor of the Stockton Hotel, Cape May.
 —Edward S. Payson, of the Emerson Piano Company is expected back at his desk to-day, after a short business trip through New York State and Pennsylvania.
 —Dawson & Karn, of Fort Wayne, Ind., have taken Behr Brothers & Co.'s pianos as leaders and the Christie pianos. Both members of the firm were in the city.
 —M. Steinert, the senior of the Steinert firm, was at the Boston branch house on Saturday, on very important business, the result of which may become apparent in a short time.
 —Mr. Fred P. Stieff, of the Stieff firm in Baltimore, who has been ill for several weeks with typhoid fever at his residence, is now convalescing, and expects to be out in a few days.
 —The Buffalo Evening News says that Mr. M. A. Hager is one of the best piano-players at Suspension Bridge. That is all right if he keeps on selling pianos. Let him play to sell.
 —The first premium for pianos and organs at the Rockville, Md., fair was awarded to Messrs. Sanders & Stayman, of Baltimore and Washington, who exhibited a large assortment of the famous Estey organs and Fischer pianos. The same firm also received an extra premium for the largest and best display of pianos and organs.

—Mr. Louis Grunewald, of New Orleans, is in town.
 —The handsomest veneers used by the Boston piano manufacturers come from Isaac I. Cole & Son, of this city.
 —Most of the piano workmen of New York participated in the parade of the United Labor organizations on Monday.
 —It is rumored that Clarence McEwen, a son of Mr. E. H. McEwen is about to start in the retail piano business in this city. If he does, he will begin with a rented stock of fifty pianos now belonging to him.
 —H. J. Demarest is now traveling for the A. B. Chase Company, Norwalk, Ohio. We have had some opportunity to be acquainted with the negotiations which resulted in Mr. Demarest's engagement and we hope it will result in mutual advantage to all parties concerned.
 —A good, competent, industrious and sober piano-tuner can get an excellent position in a Southern city with a growing firm, with about \$75 to \$100 per month salary, probably the latter figure. But the above requirements must be fulfilled. Address "Tuner," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.
 —Mr. L. J. Wheelden, Bangor, one of the largest piano dealers in New England, has just taken the agency for the Briggs piano, and takes hold like a Penobscot salmon. He is as popular, too, growing with his business and never out of season for a good thing; hence he has captured this growing make of pianos, and will increase his trade and reputation thereby. We expect he will capture Bangor yet in its mayoralty, if he keeps on.
 —Mr. Patrick H. Powers, of the Emerson Piano Company, Boston, left Boston on Monday night, his destination being Canada, about one hundred miles north of Montreal, where he will fish for trout. Mr. Powers will be joined by Mr. Henry A. Atwater, of Montreal, who is the Emerson agent in that city. This is Mr. Powers's first vacation in five years, and it will last three weeks. Mr. Frederick Powers has charge of the office during his father's absence.
 —A musical box has been patented by Mr. Paul Lochmann, of Gohlis, near Leipsic, Germany. It has a plate with pegs or pins and a two-part comb, the pins or pegs so arranged that those of half of the plate engage with the corresponding part of the comb, and those of the other half avoid such part and engage with the other part of the comb.

WANTED—A situation by a first-class piano salesman in a piano wareroom. Would take a situation as traveling man for a reliable piano manufacturing house. Address PIANO, care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

—Mr. George Nembach, of George Steck & Co., returned from Europe on the steamship Aller on Monday evening. He had a splendid time on the other side.

—Mr. Otto Sutro, of Otto Sutro & Co., Baltimore, who has been spending several weeks in the White Mountains with his family, was in the city last week, and left for home last Friday.

—When you see a business man look melancholic, With haggard face and dull, complaining eyes, It's not because of biliousness or colic; The trouble is, he doesn't advertise.

—Utica Observer.

—"So you won't take dot coat for \$7?"

"No, I guess not."

"Vhell, we shall call it six, though I lose by it."

"No, I guess not."

"Say five und a half?"

"No; I'll look around a little."

"Vhat peesness vhas you in, my frendt?"

"I sell pianos."

"Oh, you do?"

"Why?"

"Oh, nothing, except dot when I like a piano I look around a leedle, too!"

—Among the patents issued during the week ended August 24 we notice the following:

For music-leaf turner, to E. Barraclough.....No. 348,098
 For piano action, to J. W. Cooper.....No. 348,111
 For piano case, to J. W. Cooper.....No. 348,110

—Among the patents issued during the week ending August 31 we find the following:

For music-leaf turner, to T. H. Garland.....No. 348,323
 For musician's exercising device, to Julius Ceaser..... 348,379
 For organ case, to E. S. Votey..... 348,504
 For folding lamp-shelf for pianos, to R. Prause..... 348,343
 For adjustable piano-stool and seat, to T. S. Disston.... 348,386

Assessment Insurance.

From the Insurance Expositor.

THE Security Mutual Benefit Society, with home office at 233 Broadway, is slowly but surely growing into notice as an institution exceptionally safe in every respect. We have made a careful study of the plan, and find that every necessary provision has been made for the protection of certificate holders. The management appears to be rigidly honest and economical. Security rather than immensity seems to be the motto of those having control of the affairs of this society. In supplying safe insurance at a small cost to the members the Security is already an assured success.

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,
 SOLID IN CONSTRUCTION,
 BRILLIANT IN TONE,
 MAGNIFICENT IN TOUCH,
 BEAUTIFUL IN FINISH.
 AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,
 SOLID IN CONSTRUCTION,
 BRILLIANT IN TONE,
 MAGNIFICENT IN TOUCH,
 BEAUTIFUL IN FINISH.
 AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d St., | Factories, 251 East 33d and 406 and 408 East 30th St.
 NEW YORK.

IS HE GUILTY?

Willis O. English Incarcerated in Jail.

INTERVIEW WITH THE PRISONER.

\$8,000 Said to Have Been Embezzled.

THE Boston music trade was thrown into a state of commotion on Thursday morning by the publication of the following news, which appeared in different versions in all the daily papers:

Willis O. English, who was arrested yesterday afternoon, at Nantasket, is charged with embezzlement of \$8,000 from the Guild Piano Company. At the beginning of the present year the firm of Guild, Church & Co., piano manufacturers, which had for many years done business at 175 Tremont-st., failed. After a short time the business was reconstructed under the name of the Guild Piano Company; Willis O. English continued as head bookkeeper, E. B. Wildes & Brother became the principal financial backers of the new concern, and on the 19th of April, Albert L. Fessenden, president of the Lancaster Bank, took possession of the business as trustee in the interest of the creditors of Guild, Church & Co. For six months, while matters were in a somewhat chaotic condition, English was practically at the head of the business. He was empowered to draw upon E. B. Wildes & Brother for sums of money at different times, with which to keep the business going. It is now claimed that he appropriated for himself at least \$8,000 of these moneys. English has been engaged in the livery and barge business at Nantasket Beach since the beginning of the season, in partnership with Horace H. Foster. This enterprise has not been successful, and the partners have lost money. Yesterday afternoon, Officers Franks and Hoffman, of Station 4, armed with the warrant, visited the Beach and arrested English at the Ocean House. He claims that he is not guilty, but has been used as an instrument by parties who will undoubtedly come forward and set the matter straight. He is especially anxious that Mr. Guild, who is now absent in New Jersey, should come to Boston before the trial.

It seems that this arrest of English was hastily decided upon, if the statements of the parties interested in this important affair are true, which we do not doubt. And to us it seems strange that an arrest could have been risked, for it is a most serious matter to arrest a man and have him incarcerated on the charge of embezzlement, unless it can be legally established that the crime was committed by him.

What were the relations of Willis O. English to Guild, Church & Co.? What were the relations of Guild, Church & Co. to E. B. Wildes & Brother? English is charged with having, at the request of Mr. George M. Guild, made out statements of bills payable, and it was understood between Guild and the Wildes Brothers that the latter were to furnish the cash to Guild, Church & Co. at various periods as these bills became payable, to meet them. It is charged that English made false entries to prove to the Wildes Brothers that as much money was required every time as he asked for. And now it is found that he drew from Wildes Brothers \$8,000 more than the books show he paid. Who knows this? Paid to what or to whom? We ask again, what were the relations of Guild, Church & Co. to E. B. Wildes & Brother? Were the Wildes Brothers not legally partners in the concern of Guild, Church & Co.? Were they not loaning money all the time to their own concern to prevent it from going under? Did not this loaned money, or part of it, represent their interest in the new Guild Piano Company, which was formed out of Guild, Church & Co., and of which Mr. E. B. Wildes became the treasurer?

What kind of bookkeeping was in vogue with this firm of Guild, Church & Co.? Mr. Chipman, the present bookkeeper, representing the trustee, Fessenden, who is a bank president, and who also held paper of or indorsed by Guild, Church & Co., tells us that the bookkeeping system of Guild, Church & Co. was ridiculous.

Mr. Chipman says that there was no interest account in the ledger, no merchandise account, no bills-payable and bills-receivable account. No individual account of George M. Guild was kept or can be found, and no trial

balance had ever been taken. *No trial balance could have been taken, and yet it is sworn to that the former bookkeeper embezzled \$8,000.* How is it known? By simply going through the cash? But this cannot prove it. Suppose the money was turned over to Mr. Guild? He may have had a legal right to it. If the Wildes Brothers were legal partners, and Mr. Guild took more than his share of the profits or of the cash on hand or received, that does not make him a criminal. Let us see what Mr. English says.

We have never beheld a more depressing spectacle than this young Willis O. English behind the bars in the Suffolk County jail. When the jailor called his name he jumped from his cot and rushing to the rail he cried out: "Where is Mr. Guild—where is Mr. Guild? Tell me? Is he here? I depend entirely upon his mercy."

It seemed as if English had no other thought; it controlled every utterance. "I don't want to talk except to Mr. Guild. Don't ask me to say anything, but get Mr. Guild here; he knows all. Where is he? where is he?"

We told him that we understood from Mr. E. B. Wildes that he was traveling in New York State for the Guild Piano Company, that he had not been in Boston for two months.

"Did you make those fictitious entries on the books?" we asked.

"Mr. Guild knows all. I always went to E. B. Wildes & Brother at the order of Mr. Guild, my employer. I drew what he told me to draw and I gave it to him. Frequently we were so short that I did not receive my salary and had to wait until he got money from the Wildes Brothers. Mr. Guild knows all about it, and he will say so too," said English.

This was the sum and substance of what English said. He has no means of any kind. His wife and family were driven out of their home in West Everett and landed in an obscure place in Boston. Something must be done for these unfortunate people. The Boston piano trade must step up and help these people. It will not do to let them go this way.

In the meanwhile the trustee, Mr. Fessenden, is running the Guild Piano Company's business, assisted by E. B. Wildes & Brother. They are buying goods in the market and are manufacturing pianos, and Mr. E. B. Wildes promised us an advertisement of the Guild Piano Company which we will not accept unless this man English is treated fairly and justly. Mr. Guild was said to have been in Scranton, Pa., on Saturday, arranging old matters of the firm and probably taking an order or two. That is the way things are running. It is in the interest of the Guild Piano Company to have Mr. Guild on the road settling up old consignment accounts, getting back pianos which otherwise would be hopelessly lost, and here and there getting an order. These things keep the factory going.

In the meanwhile English is in jail and his family is on the brink of ruin and destruction. Mr. Chipman says that no interest account was kept. How much did Guild pay for "shaves"? A certain note-shaver told us the other day that he does not discount piano notes offered to him. "Oh, no," said he; "I buy them!"

For how much did Guild sell his notes? Part of this \$8,000 may represent "shave" money. No interest account was kept, and yet English is in jail. What were Mr. Guild's expenses? Mr. Guild knows how to take a vacation; the business was not paying; on the contrary, it was losing. There was no account kept of Mr. Guild's expenses; no account kept of how much he drew. Part of this \$8,000 may represent Guild's expenses; no individual account was kept, and yet English is in jail.

In order to get along when no money could be had from the Wildes Brothers, Guild may have borrowed money on some note or other and this money had to be repaid and this note had to be met. Part of this \$8,000 may represent such notes paid. There was no bills-payable account kept, and yet English is in jail. Guild may have bought merchandise on open account or in some shape without at the time telling Wildes. Part of this \$8,000 may be represented in the money paid for merchandise. There was no merchandise account kept and yet English is in jail. Right on the face of it this arrest and imprisonment look terrible. The question is, who is responsible for it? Guilty or not guilty, we reiterate that on the face of it this arrest looks terrible for all parties concerned.

We propose to investigate this matter deeper than ever.

With everything against him, suspected now by his former friends, unable to defend himself as the case now stands, with the possibility paralyzing his mind that his only witness may be the biggest witness against him, a penitentiary sentence signifying years of incarceration opening before him like an abyss that means

destruction to himself and everything that is dear to him—with all this crushing him down and ready to annihilate him, we propose to do our best to give him a chance. All THE MUSICAL COURIER wants is JUSTICE. We don't know Willis O. English, but we propose to have fair play, and we are going to have the Boston piano trade with us to secure fair play. If he is a thief he must be punished; but it must be shown that he is one. Justice will attend to that, but on his way to her temple we want him to have fair play, and he will have it. What course we will pursue in this matter will be seen in our number of next week.

THE FIGURES SHOULD BE CORRECT.

IT was our intention, and it continues to be our intention, to show, not that our esteemed contemporary, the *London and Provincial Music Trades Review*, is occupying a false position (for we are under the impression that that excellent journal really agrees with us), but that Mr. Hipkins's figures in his article on the piano, where the United States are referred to, and which appears in the latest edition of the "Encyclopædia Britannica," are wrong.

We, therefore, reprint what is again said on this subject in the latest number of our London contemporary:

In the remarks on our article, "How Many Pianos are Made Annually," printed in the New York MUSICAL COURIER of the 28th ult., a slight injustice has (of course, unintentionally) been done by our esteemed contemporary. If our article be read carefully it will be seen that doubt was thrown not upon the American statistics of pianoforte manufacture quoted from THE MUSICAL COURIER, but upon the claim in the "Encyclopædia Britannica" that Germany turned out 73,000 pianos annually. Mr. Hipkins had, of course, nothing whatever to do with our article. We simply quoted his figures as to Germany, England and France, and THE MUSICAL COURIER statistics as to America, and we made those figures and statistics the basis of our remarks. THE MUSICAL COURIER will, we are convinced, willingly acquit us of even apparent discourtesy.

To show that we never accused the *London and Provincial Music Trades Review* of any discourtesy in this pleasant controversy we will reproduce our questions as they appeared in the issue of July 28:

Does Mr. Hipkins know how many men are engaged in the piano factories in the United States?

Does Mr. Hipkins know how many men it requires to turn out one piano per week?

Does Mr. Hipkins know how these figures vary according to the systems in the various factories here?

Does Mr. Hipkins know how many piano factories there are in this country?

If Mr. Hipkins knows all these things, then we would like to know what conclusions he adopts and what basis he reaches to doubt our figures?

In the United States we are accustomed to inquire into the reason of things, and therefore we repeat that it would give us unalloyed pleasure to hear from Mr. Hipkins.

We would state here definitely that his article on the piano in the latest edition of the "Encyclopædia Britannica" is full of errors.

We charged nothing against our esteemed contemporary, but the gravamen of our charges is chiefly against Mr. Hipkins's statement made in reference to the piano industry in America, which has been made historically valuable by being incorporated in an article which can be found in that monumental work, the "Encyclopædia Britannica." We say that the figures are not correct and they should be corrected in the appendix if there is a possibility to make the correction. The figures should be correct.

THE American Exhibition, which is to take place in London from May to November, 1887, will represent the acme of the industrial possibilities of the United States up to that time. A large display of American pianos and organs must be made, for the instruments will be reviewed by a procession of ten million persons who will visit the exhibition.

Albert Weber, with characteristic energy, has already engaged space for a large display, and now we hear from Messrs. Sohmer & Co. that they may send some of their grand and upright pianos to London. It is not necessary to compete for an award. That remains optional. Such being the case every manufacturer of the better class of instruments should exhibit. The special agent is Mr. Henry Wolfsohn, 331 East Fourteenth-st., New York, to whom application for space can be made.

From the Chicago "Indicator."

[The Chicago Indicator is a music trade paper.]

Music-trade journalism in this country has of late years so degenerated in tone that it is scarcely possible to imagine a lower rut than that into which it has fallen.

Some Disgruntled Piano Tuners.

TUNING AS TAUGHT AT THE NEW ENGLAND CONSERVATORY.

Editors Musical Courier:

ACCEPTING your generous offer, we will use as little as possible of your valuable space in replying to some proposed "resolutions of protest" against the tuning school of the New England Conservatory. We say "proposed," for neither the resolutions nor the names of any of the protestants have yet reached us, though we were to have been favored with both, and several weeks have elapsed since the supposed meeting of "prominent (?) tuners" was held.

It is true one name was used in connection with the newspaper report, viz., that of Mr. Irving I. Harwood, who was referred to in the following complimentary terms:

"Mr. Irving I. Harwood, who is considered by manufacturers as authority on every point connected with the pianoforte, also disapproves of the methods of the conservatory. He is highly recommended by Messrs. Chickering & Sons, Mr. B. J. Lang and Carl Zerrahn, of the Händel and Haydn Society, and a host of other prominent musical men."

As that gentleman was not at the meeting it will be but fair to him and his prominent friends above mentioned to allow him to speak for himself, which he does in the following letter voluntarily sent:

158 Tremont-st.,
BOSTON, August 19, 1886.

Mr. E. Tourjee:

DEAR SIR—My attention has been called to an article in the *Record* of August 17, relating to your tuning school, in which my name has been prominently and I can assure you most unwarrantably used.

Having no direct knowledge of the practical results of your system of instruction, I certainly would not have given a personal opinion to the public, and I consider the use of my name in the matter as a piece of first-class impertinence.

You are at liberty to make public use of this letter, if you wish.

I am very respectfully yours,

IRVING I. HARWOOD.

As these self-styled "prominent tuners" have placed so high an estimate upon Mr. Harwood's opinion, we are very glad to be able to give the public the benefit of his characterization of *their* action—their "first-class impertinence."

With this brief preliminary we could afford to dismiss the "prominent tuners" to the oblivion from which they have not dared to emerge. But there is one other "modern instance" which we wish to cite, that the public may, with us, enjoy the laugh.

It is reported that a conservatory graduate went to Henry F. Miller's warerooms to seek employment, and "when asked what he knew about pinning a note, he seemed surprised and confessed that he had no idea of what was meant." Had such a question been asked it would not only have revealed the ignorance of the questioner, but would have proved a poser to any well-educated tuner, one which only these "prominent tuners" who hide behind impudently used names could have answered.

We venture to assert that no tuner was ever graduated from the conservatory who could not have answered promptly concerning the *repinning a block*.

The "modern instance" which we offer as a counterpart to this occurred also at Mr. Miller's. A piano dealer from a neighboring city came to Boston in search of a tuner. All applicants for the position were to present themselves at Mr. Miller's for examination. Five or six candidates appeared. Mr. Miller himself examined the pianos on which they worked and selected the tuner who was engaged, and who still holds the position. *He was a graduate from the conservatory and the only one from the institution who applied.* The other candidates were probably relegated to the ranks of the "prominent tuners" from whom we are now hearing such doleful reports.

And now we turn to the more serious business of setting forth the *why* of the conservatory tuning school, its methods and achievements.

The tuning department was organized in response chiefly to the desire of students at the conservatory who urged its establishment upon the following considerations:

That they were living in sections of the country which tuners rarely if ever visited; that the class of itinerant tuners was so inferior and indifferent that more harm than good was done the pianos upon which they worked; that unless pianos could be tuned regularly and well, and at reasonable rates, people would continue to purchase organs instead, thus limiting the demand for pianos and pianoforte instruction; that all efforts to obtain admission into pianoforte factories were positively refused unless the applicant would agree to labor as a common workman ten hours daily for a term of years—a condition obviously impracticable to any student of music.

These demands upon the management of the conservatory became so imperative that in 1880 the tuning department was established. It has proved to have met a real demand, and in the opinion of all (except some "prominent (?) tuners," who are so discreet as to keep completely out of sight, and who have diligently avoided any information concerning our methods or facilities) it has achieved a marked success.

These "prominent (?) tuners" having attacked us from their obscure retreat, in our reply we wish first to place the two ways of learning to tune in contrast. And at the outset it must be understood that the purpose and business of a pianoforte factory is to turn out instruments, not to educate tuners or workmen of any sort; and the presence of a novice is tolerated only in consideration of gratuitous labor. At his very entrance he encounters the opposition of his fellow-workmen, who naturally look upon him as

a competitor and whose inclination is to obstruct rather than aid his progress.

Unless he is fortunate enough to have personal friends in the concern he is forced to look for his instruction to a fellow-workman, who is but a few months or even weeks his predecessor and whose knowledge is correspondingly limited. Instances may be adduced by the score where such employes have not even a speaking acquaintance with the "head tuner" of the factory. Under these discouraging conditions he plods blindly along until finally, by dint of incessant and long-continued (our "prominent (?) tuners" say of five to ten years') practice, he winds up his apprenticeship. The wonder is that working blindly as he does and picking up his information as best he can, he does not consume forty years instead of ten.

In fact, we think that the public will agree with us in recommending the majority of these "prominent (?) tuners" to proceed with the forty years' apprenticeship. Side by side with this unscientific and inefficient method of learning the art of tuning we propose to place in strong contrast the course pursued in the New England Conservatory. We wish at the outset to emphasize the fact that while pianoforte construction is a strictly mechanical process, the tuning of pianos, like that of all other instruments, notably stringed and wind, is chiefly artistic, and lies properly within the province of the musician. The tuning department is, therefore, based upon this idea, and to this end brings its pupils at once into musical surroundings of the most beneficial and elevating character, embracing among other things free concerts, lectures, exercises in sight singing, chorus practice, &c. The student enters at once upon a course of thorough and systematic instruction in tuning under experienced teachers. The theoretical basis of each step is thoroughly mastered, so that the actual practice is at every point intelligent and effective. Regular hours and instruments are assigned for daily practice, and for the use of which the student is held strictly accountable. At each semi-weekly lesson a certain topic is assigned, which is to be prepared for the succeeding lesson.

The "setting of the temperament," which is the acknowledged stumbling-block of all tuners, is approached so gradually, and each preliminary step so thoroughly mastered, that when finally encountered it proves to be a most enjoyable and feasible part of the work. At a stated point in the course and in connection with it, the student begins regular work in the piano factory of the Hallet & Davis Company, and by means of what he has already acquired is prepared to receive all the benefits to be obtained in this extensive and well-managed establishment.

To this work alone he devotes from two to four hours daily, and has the hearty sympathy and co-operation of manager and assistants, which, in marked contrast to the treatment uniformly received elsewhere, is correspondingly appreciated.

The following letter, just received, is an indicator of the feelings of the above manufacturers:

OFFICE OF HALLET, DAVIS & CO., BOSTON, MASS.,
September 1, 1886.

Dr. Tourjee:

DEAR SIR—We have at this time two applications for tuners and salesmen, one for the South and one for the West; in fact, we are rarely without one or two orders for such men, and if you at any time know of anyone wanting a position of that kind that you would recommend, if you will let us know you will confer a favor on us as well as the man and the one that desires the services of such. We endorse the tuners from the New England Conservatory very highly, notwithstanding the criticisms of some of the tuners of this city.

Yours truly,

E. N. KIMBALL.

As soon as practicable the mechanical part of the course is begun, and in this again the superior facilities of the department are shown. In addition to all the advantages found in the factory, each student has the opportunity to witness all repairs necessary upon the several hundred pianos and organs owned by the conservatory corporation, and is also admitted to the regular repairing-rooms of G. H. Ash & Co., where the methods of renovating and renewal of worn-out pianos may be studied at any length desired. As rapidly as possible the student is given repairing of all kinds to do until he becomes practically familiar with every detail.

In the second year's work is placed the study of the organ, both reed and pipe. The facilities for this study are in every way equal to those of the pianoforte. The organ manufactory of G. H. Ryder has been freely opened to our students, and in it every detail connected with organ building can be readily examined and apprehended. Mr. Ryder has from the first taken a great interest in the pupils, which has been shown by aiding them in every way and last year in completing for the department an extensive two-manual pipe-organ, which is so arranged that every part is perfectly accessible and the whole open to view. This model of workmanship we shall be pleased to show at any time. As will be seen by examination of the conservatory calendar, students in the organ-playing course are required to study organ tuning and construction before graduation. The object of this is to prepare the organist to remedy any ordinary defects to which the organ is subject in an intelligent and workmanlike manner. The usual custom has been for organists exasperated beyond endurance by reason of some such fault as a continually sounding key, after vainly endeavoring to persuade the music committee to send for a tuner, to attempt to remove the difficulty themselves, even though they have not the slightest idea what to do or what not to do. As a natural result the organ is soon in such a condition that an expert must be sent for and the long-suffering organist is warned never to attempt any more repairs.

As a result, however, of our thoroughly and practical presentation of all defects known to exist in the organ and the complete

remedy of the same being applied over and over again by the student, he goes to any part of the world well prepared not only to play his organ but as well to keep it in perfect repair.

As to the results of our work, we should be glad to furnish any one the addresses of our certificated pupils who are holding responsible positions all over the country. The public will readily understand why we hold ourselves accountable for certificated pupils only. The name of the institution is too widely and favorably known not to be often criminally used. One illustration of the quality and results of our work is very nearby and is open at any time to public inspection. Under the care of graduates of the tuning department exclusively are all of the pianos of the New England Conservatory. These include not only those used by students boarding in the building and which suffer the severest tests to which pianos are ever subjected, but also those placed in the class-rooms of musicians of such world-wide repute as Signor Rotoli, Mr. Faelten, Mr. Bendix, Mr. Parker and others. We cordially invite a critical examination of all these instruments, and a comparison of their condition with that of other pianos similarly used in this country or out of it.

There is another important consideration which should appeal to all fair-minded pianoforte manufacturers, and which at the same time may suggest an explanation to the public why pianos are sometimes indifferently tuned. It is this. Tuners educated in the conservatory go out to their work without prejudice in favor of or against any particular make of instrument. They are familiarized with the action and construction of every make of piano, and their business is to *tune*, and for the sake of their own reputation to tune the *best possible*, any make of instrument, while the factory tuner may be prejudiced in favor of the *particular* make of instrument upon which he has been accustomed to work, and may decry the qualities of all others. The fact that this school offers another opportunity for self-help for women and for their successful competition with men we will not now discuss, as that feature at once commends itself to public favor. In conclusion we challenge investigation of the points made above, and cordially invite anyone interested in the controversy or in the matter itself to visit the tuning department.

F. W. HALL,

Principal of Tuning Department.

[We can only state that the "tuning" question absorbs much time and creates considerable uneasiness among piano makers and dealers. The poor condition in which many pianos are found to-day in all sections of this country—a condition not due to construction, but to the operations of incompetent tuners—is a frequent topic of conversation among piano men whose experiences have led them to fear what must be termed the depredations of these men. And, unconsciously, as it were, the competent tuner is protecting these frauds by opposing so valuable an institution as the tuning department of the New England Conservatory of Music. We need a host of efficient tuners in this country. The frauds have damaged the reputation of the piano seriously enough, and it is time now to cry "halt."

We have now in our possession parts of pianos, such as strings, jacks, hammers, butts, &c., &c., taken from pianos by competent tuners after these parts had been repaired (?) by frauds. They are open for inspection at our office; on each sample is the name of the owner, the name of the maker, the number of the piano, &c., and they represent such reckless handicraft that the perpetrators should in each case be compelled to pay the damages inflicted. We may publish representations of these so-called repairs in a few weeks in these columns.

Give the young people who desire to learn the art of tuning an opportunity. The more that are educated the better it will be for the tuning fraternity, and, moreover, let us say that the competent tuner is so busy that his time is occupied all the year round. In fact, we fear the health of the majority of good tuners will break down under the strain. In their places after their demise will appear the graduate tuner from the New England Conservatory of Music, and not the fraud tuner, for if the fraud could continue to prosper in the future as he has in the past, we would say good-bye to many a noble piano now standing in the wareroom ready to be sold, to subsequently drop into the hands of a fraud tuner to have its soul polluted by his shameless treatment.—EDITORS MUSICAL COURIER.]

James & Holmstrom.

A Letter to Them from an Expert.

SOME piano dealers are excellent musicians and pianists, and this class, when it does pronounce an opinion about a piano, makes that opinion valuable. Mr. S. H. Price, of Monmouth, Ill., is both a player and a salesman, and he recently sent the following voluntary letter to Messrs. James & Holmstrom, of this city:

MONMOUTH, ILL., August 24, 1886.

Messrs. James & Holmstrom, New York:

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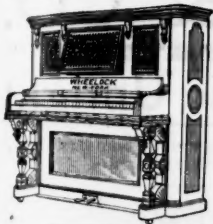
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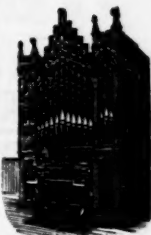
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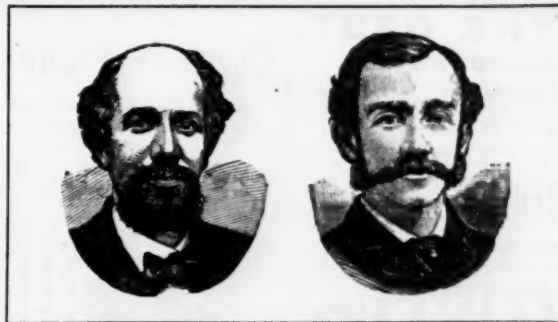
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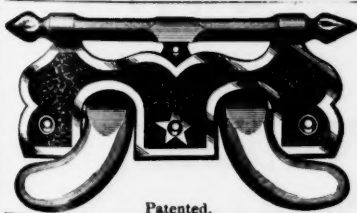
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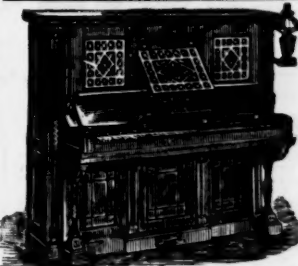


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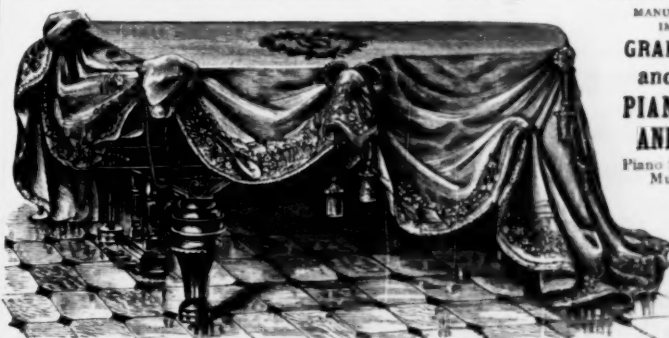
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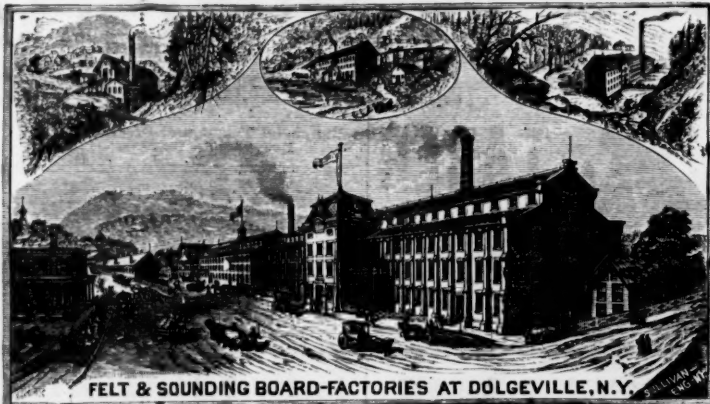
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